



THE AMERICAN MAGAZINE OF ART

VOLUME XV

MAY, 1924

NUMBER 5

WILLIAM MORRIS HUNT, 1824-1924

BY MARTHA A. S. SHANNON

AN ARTIST whether he wrought with a brush, a chisel, or an engraver's tool, can be rightly judged as to his merit only when we see his work in something like an historic perspective. The accumulated point of view and teaching of the craft have gone to the making of all the great art of the past. It constitutes a body of tradition which has been handed down in a continuous story by the great painters and sculptors of the centuries, for each new generation to lay hold of and add their own contribution.

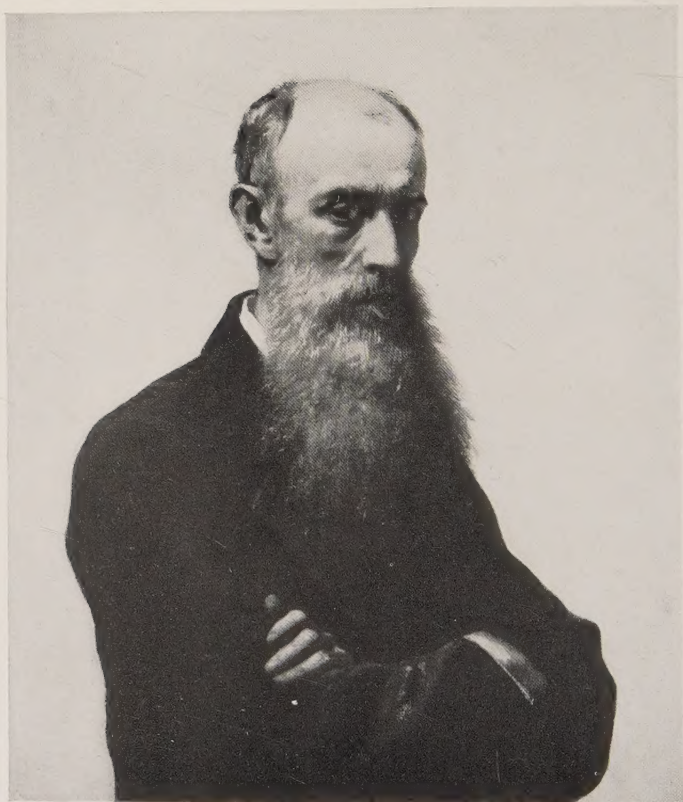
American art was brought across the sea from England with the colonists, and naturally followed at first the English formula. West, Copley, Stuart and Allston are names to conjure with in the early art history of this country. At a later day, the name of William Morris Hunt stands out conspicuously as a great leader in a new development of American painting. He was typical of his period in the sixties, a period in which the aesthetic discovery of Europe was an important event. Though others had preceded him, he was the pioneer who brought back to America an abiding French influence upon the art of his native land.

Born in Brattleboro, Vermont, March 31, 1824, and inheriting New England traditions, the circumstances of his early manhood, however, conspired to make him something of a cosmopolitan. Leaving Harvard College on account of his health in his junior year, he went with his mother and the rest of the family to Europe in 1844, when such a trip had somewhat the nature of an ad-

venture. He remained abroad until 1855, spending those years in travel and the study of art under the best European masters. He worked with much success in the studio of Couture, acquiring with enthusiasm all that brilliant French master could teach him.

The fight was just then beginning between the Classicists, to which school Couture belonged, and the painters called after the little village on the borders of the Forest of Fontainebleau, who had found their inspiration in the study of nature. Jean Francois Millet was only known as that "wild man of the woods" when Hunt first saw his "Sower" in the Paris Salon of 1850. The originality and power of the picture appealed instantly to him, and in spite of all the ridicule that was heaped upon it, he became its possessor, paying \$60 for it, a price considered far beyond its worth. "The Sower" is now the chief treasure of the famous Quincy A. Shaw Collection bequeathed by the owner to the Boston Museum of Fine Arts.

Hunt's generous, loyal nature seized upon essentials in art. He loved everything genuinely human and alive. This led him to turn with zest from Couture's academic methods to Millet's realities of life and art. He fell completely under his spell, and Millet became his ideal and inspiration. He lived two years at Barbizon in close companionship with him, wearing sabots and blouse, in order to show his entire sympathy with the master. Hunt bought many of Millet's pictures and persuaded his friends to do so, which materially lightened the



Courtesy Marshall Jones Co.

WILLIAM MORRIS HUNT

SELF PORTRAIT

MUSEUM OF FINE ARTS, BOSTON

painter's hard lot, and Boston homes and galleries became the proud possessors of the best French pictures.

Hunt returned to America in 1855 and occupied, for a time, a studio in Newport, which is still used by artists. When he finally settled in Boston, in 1862, to remain for the rest of his life, from that time American painting took on new life and entered upon a new era. It is not too much to say that Hunt was the most vital force in the development of our art in the middle of the last century. His own art was imbued with the modern spirit, he raised the art standard, he dignified the profession, and caused art to be respected as it has not been since Washington Allston's day.

Together with great force of character, Hunt possessed a striking personality. Tall and sinewy, with a fine head, long gray beard

and brilliant eyes, he was the most distinguished looking person in any assemblage. He was alert and magnetic in manner, overflowing with life and vivacity, as witty as Whistler and at times quite as merciless.

"I had as lief smell of music, or eat the receipt of a plum-pudding, as listen to a lecture on art," was one of his mots.

Here are a few of the good things he threw off to his pupils in the studio: "You can't see a hair on a cat without losing sight of pussy."

"Elaboration is not beauty, and sand-paper never finished a piece of bad work."

"Art, like jelly, has always been more readily recognized when cold."

"People nowadays are always trying to teach ducks to fly, and swallows to swim."

Hunt's "Talks on Art," published first in 1875, are sparkling and epigrammatic and abound in wise and practical teaching.

The Memorial Exhibition of paintings by Hunt held during March at the Boston Museum of Fine Arts, to honor the centenary of the artist's birth, included a wide range of subjects in portraiture, landscape paint-

of the inner relations of things, he felt the need of many different methods of recording the swift messages which flower, figure or wide air bore to him. Not only the variety of subjects, but in color and technical treat-



Courtesy Marshall Jones Co.

WILLIAM M. EVARTS

WILLIAM MORRIS HUNT

A CHARCOAL DRAWING

OWNED BY MRS. CHARLES W. TWEED

ing, and genre, executed in oils, charcoal and crayon. So different in aspect and so varied in treatment were many of the paintings that a stranger, not knowing Hunt and being suddenly introduced into the exhibition would never for a moment imagined that it was a one-man show. A painter of less universal nature would have found more easily one special mode of expression, but owing to the extreme quickness of Hunt's mental equipment and his subtle perception

ment, Hunt's work is in itself a sufficient cause of surprise.

This exhibition demonstrated unmistakably the foremost place which Hunt occupies in American art as a portrait painter. If we compare him with two other famous painters of portraits, Copley and Stuart, the work of Copley was perhaps of these three the most studied and careful, but it lacked the delicate grace which distinguishes that of Hunt, and the vitality of Stuart. Copley and Stuart



THE BELATED KID

WILLIAM MORRIS HUNT

MUSEUM OF FINE ARTS, BOSTON

were admirable workmen, and Hunt hardly workman enough, but much better equipped for all kinds of work, and immeasurably a more artistic personality. Hunt was the painter of the sixties as these men of their own eras. Two portraits, like those of Chief Justice Lemuel Shaw and Mrs. Charles Francis Adams, are enough to keep his reputation enduring and justify the regard

with which Hunt's name is held in Boston.

The portrait of Judge Shaw is his masterpiece and takes rank with the great portraits of any age or time. The unusual personality of the judge stirred Hunt's imagination profoundly, and there came to him an inspired vision of the majesty of the law, with its supreme power to weigh evidence and pronounce judgment, invested an individual

by the consent of his fellow-citizens. Painted for the Essex County Bar, in appreciation of the great public services of His Honor, and the unsullied purity of his private and judicial life, it hangs in the Court House at Sa-

time of more ample leisure and quietness in art and life.

A marked feature of the exhibition was the generosity of owners of very precious portraits in loaning them to honor the artist



GIRL WITH WHITE CAP

WILLIAM MORRIS HUNT

MUSEUM OF FINE ARTS, BOSTON

lem, Massachusetts, a noble memorial of a great Chief Justice and a great artist.

The portrait of Mrs. Charles Francis Adams signifies not merely clear seeing on Hunt's part, but also the power to summarize the results of acute observation. This quiet, gracious lady, refinement in every feature, her smooth-brushed hair set off by a little lace cap, is a fascinating type of an older generation of Bostonians from whom has descended reverence for age, authority and worthiness. Modern as is Hunt's mere handling of paint, there is about his work something that reminds us that his was a

who was loved and admired as few men have ever been, and which have not been seen by the public in many years.

"The Bathers," one of Hunt's most original works, is almost the only example of the nude which he executed, although his early studies were in the direction of sculpture, and shows delicacy and refinement in handling the human figure. It was evidently painted with the single idea of delight in the possibilities of beautiful expression which the subject afforded, and has the joyousness of a modern classic.

In landscape painting, as in portrait

painting, Hunt received at once a strong impression of his subject to which he held fast, omitting details that might weaken its strength. Had he lived in the later years of Monet, he would have entered heartily into his aims, seized upon the advantages of color-vibrations, and yet preserved his own felicitous style of working. The real Hunt appeared unmistakably in everything he did, even though expressed in the vernacular of the French masters he had known. "Gloucester Harbor" and "Newbury Pastures" represent the wide range of Hunt's possibilities in this branch of painting. Though executed nearly half a century ago, they are as full of light and air as many a modern canvas.

The crowning work of Hunt's career was the execution of two large mural paintings for the Assembly Chamber of the Capital at Albany, New York, in 1878. The call to do this important public work was unexpected and unsought, and in the toil and joy of it his life ended. Studies for the decorations, "The Flight of Night" and "The Discoverer," were included in the recent exhibition and showed Hunt's success in a new and untried field.

The Renaissance Court of the Boston Art

Museum has seldom presented a more remarkable display of the work of a single artist. In variety of subject, high technical excellence, strength and refinement of style, it would be difficult to bring together so many works by an American artist which show more clearly the joy of craftsmanship and a genius for art more healthy and sincere. Judged by his painting and his teaching, no man possessed a saner mind in a saner body than Hunt. No man knew more clearly that art was not rightly the offspring of diseased imaginations and secluded lives, but a free, healthy growth from the skill and knowledge of free and healthy men. One sentence of his expresses this sentiment as forcibly as heart could wish, for it could hardly be put into better and clearer words than, "Paint firm, and be jolly."

Hunt broke away from tradition and was courageous enough to paint what he saw and felt. In his theory and practice of painting he was so far in advance of his time that this modern age finds nothing "old-fashioned" in his art. He is still a living, dominant force in American art, notwithstanding a century has passed since his birth.

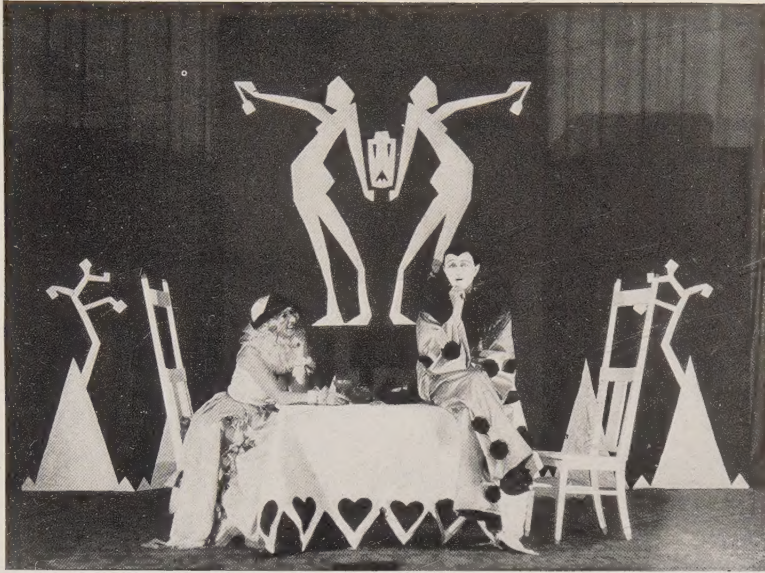
THE NEW AMATEUR AWAKENING IN THE THEATRE

BY WALTER PRICHARD EATON

THE STEADILY growing and vital amateur interest in the theatre, throughout America, has been amply commented upon by the dramatic critics and has excited the eager (though sometimes puzzled) attention of many educators. Even yet, however, few ordinary folk realize anything like the full extent and scope of that interest, nor its potentialities for good in our theatre and our communities. I do not propose, in this brief article, to discuss what the amateur dramatic awakening may possibly achieve of benefit to the theatre. That is an intricate subject, going deep even into our economic life and involving a consideration of the whole structure of the present professional system of play produc-

tion. The drama, above all other art forms, is peculiarly dependent on material environment, and no interpretation of theatrical history gets to the root of the matter without becoming at length an economic interpretation. I shall discuss only one phase of the amateur awakening—the present and potential opportunity it affords for artistic expression to many people who previously were largely denied such opportunity, and by artistic expression I mean, among other things, quite definitely expression in what may be regarded as a form of the graphic arts.

But first, of course, any benighted reader of this article who is still thinking of an amateur theatrical production in terms of



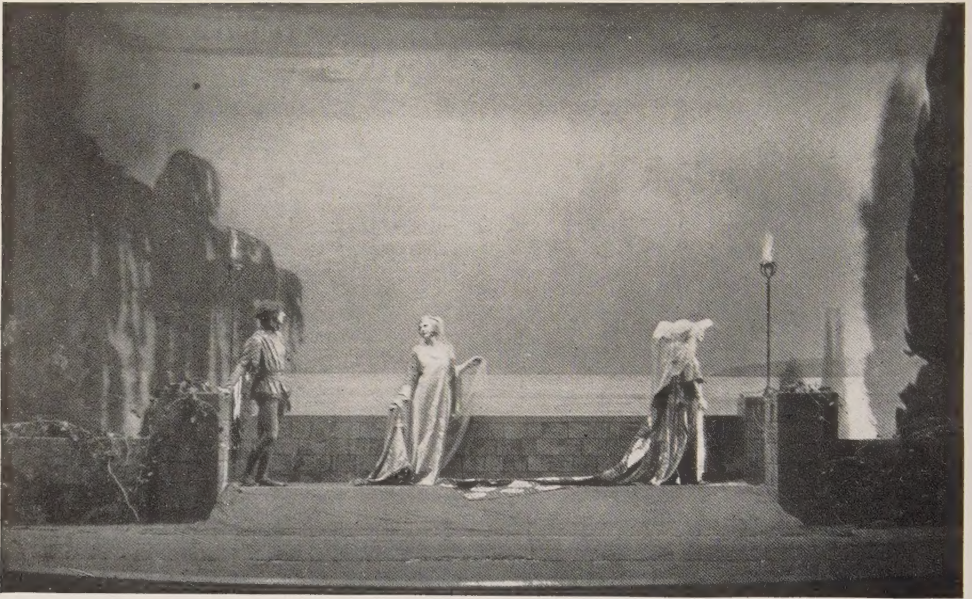
Courtesy, Amateur Department, "Theatre Magazine."

ARIA DA CAPO, BY THE PLAYERS CLUB OF SAN FRANCISCO

the "amateur theatricals" of as late as twenty years ago, must clear his mind of all such preconceptions. The new amateur movement is serious in intention, careful in its choice of plays, urged on always by a desire to achieve a true dramatic effect by the combination of the best possible play, acting, scenic investiture and lighting available. The impulse behind the new amateurs is an impulse to express something, and their energies are bent upon finding the most effective ways and means to do it. That, I take it, is always the impulse behind artistic creation. That is what makes the result art. Any group of amateurs who still "put on" a worthless play in the Town Hall, with the civic scenery provided by a generous municipality in the year 1896, with the eight footlights installed two years after the invention of electric bulbs, with furniture borrowed from the nearest neighbor, all in the sacred name of charity, of course doesn't belong to the new amateur awakening. Such a group is a pitiful Victorian survival, and has no place in this discussion.

Suppose, however, that we consider the case of any of the seventy-five or a hundred Little Theatres now established in all parts of America, or even one of the amateur groups giving performances as they can be

arranged, but not yet firmly enough established to have their own theatre, or even to be considered a Little Theatre organization playing in a rented or makeshift auditorium with scheduled regularity. We find in such a Little Theatre or group of amateur workers in almost all instances one guiding spirit, or director. In the more firmly established Little Theatres (as in Dallas, Texas, Columbia, South Carolina, New Orleans, and also the Community Playhouses of Pasadena, Santa Barbara, and so on), this director is a professional. Occasionally he is a professional from the "regular," or commercial playhouse, but more often he (or she) is an amateur whose love for the theatre and whose talents have conquered all other impulses and caused him to give his entire time to play production, for which, of course, and quite properly, he is paid a living wage. In the less highly organized or liberally supported groups, where a paid director cannot be managed, there is almost invariably one member more gifted and enthusiastic than the majority, on whose shoulders rests the authority of production. This is as it should be, always, because in the complicated synthesis of an actual play lack of a single guiding mind means scattering of effort, lack of effect, chaos. That the new



PELLEAS ET MELISANDE, BY THE COMMUNITY ARTS PLAYERS OF SANTA BARBARA. DESIGNED BY ALBERT HERTER



SETTING BY JOHN M. ROSS FOR "THE TORCHES," PRODUCED BY THE PLAYERS, UTICA N. Y.

amateurs submit to artistic discipline is, perhaps, the first sign of their right to serious consideration.

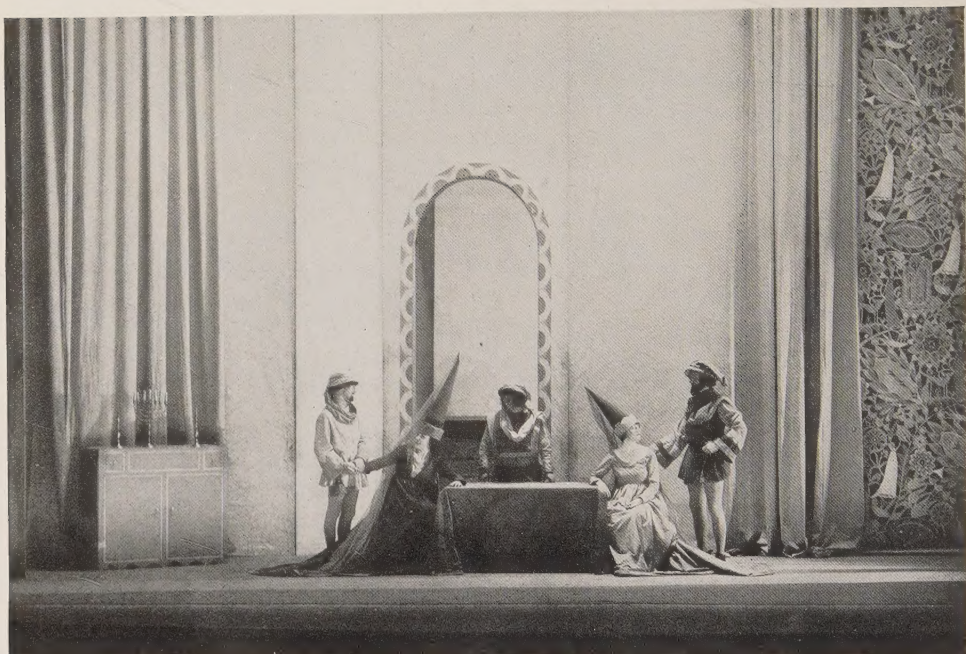
An acted play is a synthesis of many creative elements, guided by one directing mind toward the achievement of a definite and unified effect in the theatre. The humblest contributor to any of those elements, because he is cooperating in the larger whole, is bound to get a conception of art processes perhaps quite beyond anything possible in his sphere of daily life. To take an extreme example, imagine an electrician in a town of 10,000 people or so, who from civic interest or artistic impulse joins with a producing group to help them in a vital element of theatrical art, stage illumination. Stage illumination is a complicated thing, and a fortune may be spent upon a lighting system. But amateurs do not have a fortune to spend; they must do the best they can with comparatively simple equipment. The manipulation of that equipment is everything. It demands, you would suppose, primarily mechanical ingenuity. But you will find that it demands more than that. It demands a sense of color values and an appreciation of gradation, of lights and shadows. The director may desire a singing blue for a sky, or a picture cut into sharp outline and deep shadows, or a gray mystery, but if the electrician on whom he depends cannot sense these things, cannot realize what is wanted and why, his mechanical ingenuity will avail little. At least three-quarters of modern pictorial stage effects are achieved by illumination, not by drawn design or pigment. The successful amateur group must have something of an artist at the switchboard.

Take, again, a producing group like the student players at Penn State College, who not only put on plays at the college, but take their productions on tour through the state. When they mounted Masfield's Japanese tragedy, *The Faithful*, they borrowed from the newer continental stagecraft to solve a problem in composition. Wishing to employ a large cast, the problem was how to get all that crowd upon the stage, and yet have the various individuals count at their rightful importance. It was distinctly a graphic problem. They solved it by dividing the stage into three levels, thus bringing those actors at the rear into full

view, and by elevating them above the other two levels, giving them actually an added importance. The problem of motion on the three levels became, of course, one in the rhythm of design. And each actor, understanding why he moved as he did, learned something of design. In this production, too, the lighting was of great importance, colors being used to accentuate the varying moods. Thus, quite apart from the men who designed the scenery and costumes, the participants in the affair were all conscious factors in the employment of the technique of art.

Take another example, this time, let us say, from some producing group in the middle west. Iowa will do, where already there is a Little Theatre circuit, and amateur productions go about to neighboring towns, playing only for their expenses and entertainment. I have in mind the production of a play with a late eighteenth century setting, made by Iowa amateurs recently. Two scenes were called for, a drawing room and the interior of an inn. Money was lacking, of course, to build such sets solid, as the professional producer would do. They had to be suggested. Neutral draperies were used to outline the drawing room. At the rear a simple arch was set in, as a door, hung with draperies of another color, to suggest actual portières. At one side a wooden mantel and over-piece, designed to suggest by simple means the Adam period, stood against the draperies. There was only the essential furniture called for by the action, but it was chosen carefully to suggest the period, and a certain elegance as well. Against the draperies, the eighteenth century costumes and powdered wigs of the players stood out in bright relief, and the whole stage picture was instinct with the desired style. For the inn room, the mantel was removed and a window substituted, and the rear arch was changed to a more sturdy door. The furniture, of course, was changed also.

Now such a setting would hardly satisfy the patrons of the professional theatre, who demand an expensive and often deadening realism. But even these same patrons are willing to accept it from intelligent amateurs, and even to enjoy it. However, the point which concerns us now is, that among these amateurs were certain men and women

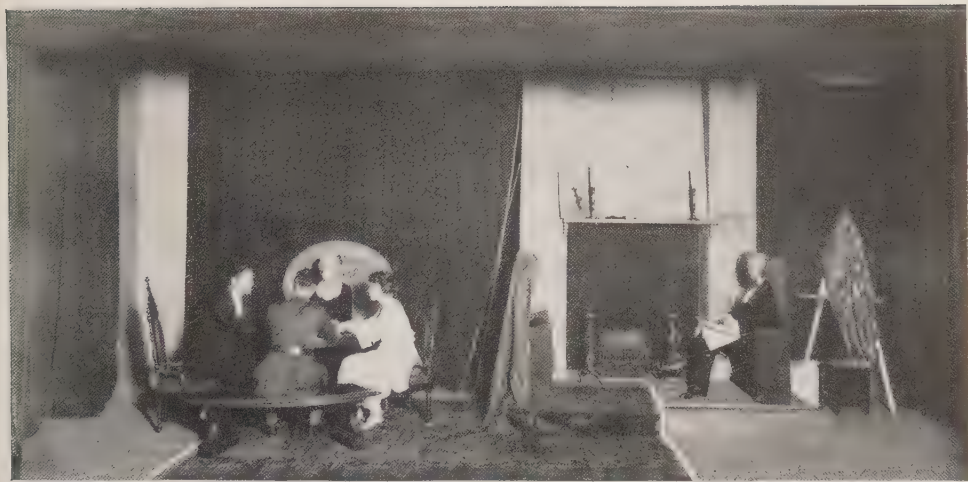


MERRY WIVES OF WINDSOR, DETROIT SYMPHONY SOCIETY, SAM HUME, DIRECTOR



Courtesy, Amateur Department, "Theatre Magazine."

A PATCHWORK DROP FOR "THE TAILOR PRINCE," PASADENA COMMUNITY THEATRE



Courtesy, Amateur Department, "Theatre Magazine."

"A WELL-REMEMBERED VOICE," BY J. M. BARRIE, PRODUCED AT THE LITTLE THEATRE ON THE SQUARE, NEW ORLEANS
NOTE USE OF HANGINGS IN PLACE OF WALLS.

whose task it was to design and build that Adam mantel, to scour the town for the right candelabra to put upon it, to beg, buy or borrow the few pieces of furniture to strike the proper note. Nothing haphazard would do. In so simple a set, against a background of plain draperies, the slightest false note would be as apparent as a slip of the finger in a Mozart sonata. The entire stage arrangement had, by suggestion, to say "eighteenth century" to the beholders, and it had to have a touch of elegance also, and say "drawing room." You can fancy, no doubt, the preliminary poring over books on period decoration, the absorption of a feeling for period atmosphere as a result, and finally the sense that by just the right strokes, rightly placed, a design can suggest far more than it actually says. There was in this process no employment of paint or pencil, except in the design and coloring of the mantel and arch. Yet every person who hunted out a chair, a table, a candlestick, was contributing to the composition of a suggestive picture, a picture completed by those who chose the costumes and finally those who wore them and became eighteenth century belles and beaux alive in this drawing room. It is no small contribution of the amateur theatre, I think, to enable men and women, otherwise in all probability denied by nature the chance for

artistic expression, thus cooperatively to contribute to the creation of an art work, to find in some element of the synthesis of a staged play their opportunity to contribute, to make their taste tangible, to feel the joy of building for an effect.

In the production of a play in the theatre, the actors, of course, seem of most importance to the audience, and are, indeed, of most importance. Scenery, grouping, lighting, can never make up for feeble acting; but good acting can conquer on a bare platform. One man, also, can devise the scenery and costumes for a play, and one more, conceivably, handle the lamps. But there must be as many actors as there are parts. The amateur theatre, then, gives more opportunity to the players than to other craftsmen. If a Little Theatre makes use of a hundred men and women in a season, probably seventy-five of them will have been employed as actors. But because acting, although it looks like one of the simplest, is actually one of the most difficult of all arts to practice successfully, the new amateur theatre has made least progress on the histrionic side. It is just beginning to learn—which means that the amateur enthusiasts are beginning to learn—that the art of acting requires a peculiar temperamental equipment and arduous practice. If an artist or architect comes into the group to sketch a piece of

scenery, though strictly he is an amateur in the theatre, yet his pencil has been trained to obey him. A woman, designing costumes, has long been practiced in dressing herself for an effect. But the amateur actor comes into the theatre to find that his face, his body, above all his voice and his imagination, have not been schooled to obey him, and he is confronted with situations in the play which he cannot meet because he has no technique whatever. With constant practice, however, and the help of a skilled director, technique and the comprehension of what technique means in an art process slowly come to him. He learns that no effect can be achieved merely by willing it. It must be *felt* first, with the imagination, and then achieved by the disciplined employment of technical devices. Because the new amateur actors are submitting to the discipline and practice required to learn this lesson, they are accomplishing something far different from the old-time personal display of parlor theatricals. They are bringing themselves into the larger body of all serious artists who struggle, with

stubborn symbols of paint or sound or words, to express a vision, to achieve by conscious means a predetermined effect.

The new amateur theatre, then, touches upon art problems at all points, and brings a quickening of esthetic understanding and a deepening of respect for sheer painstaking labor in creation to various people in the community. Few of these people could paint, or compose, or write. But in the synthesis of an acted play certain elements of all the arts are combined in such a way that a man who is not a painter can yet contribute a painter's gift for composition to the stage picture, or a painter's gift for color, or a composer's gift for the emotional quality of sound or timbre, and so on. The tremendous theatrical awakening among the people all over the country, their spontaneous desire to achieve a playhouse of and for themselves, is in truth (in spite, of course, of certain failures, certain exhibitions of mere vanity and self-exploitation) an art awakening. To me, it seems one of the most widespread and significant and hopeful in our entire history.



RED CROSS DOG

FREDERICK G. R. ROTH

AWARDED THE ELLIN P. SPEYER MEMORIAL PRIZE, N. A. D.



GROUP OF HORSE AND DOG MEDALS

BY

LAURA GARDIN FRASER

AWARDED THE SALTUS MEDAL OF MERIT

99TH ANNUAL EXHIBITION, NATIONAL ACADEMY OF DESIGN



THE JERICO ROAD

W. L. LATHROP

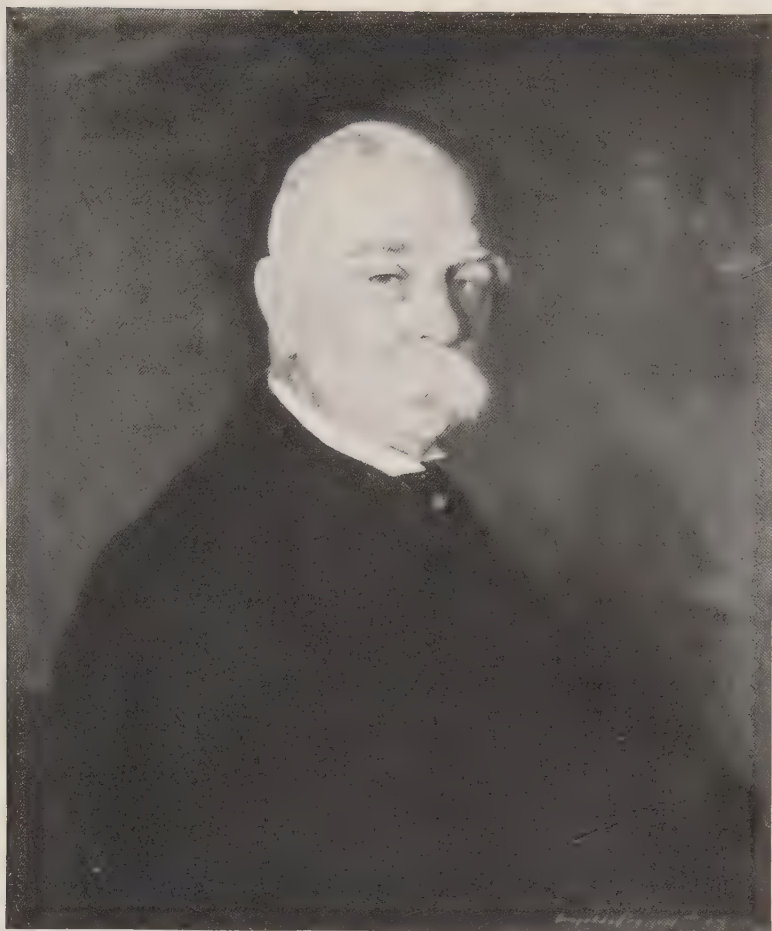
AWARDED THE FIRST ALTMAN PRIZE, N. A. D.



THE GREAT SURGE

DOUGLASS PARSHALL

AWARDED THE SECOND HALLGARTEN PRIZE, N. A. D.



PORTRAIT OF JOHN G. JOHNSON

LEOPOLD SEYFFERT

CORCORAN GALLERY OF ART

THE JOHNSON GALLERY, PHILADELPHIA

BY ROBERT F. SALADE

AFTER having been remodeled and improved at a cost of about \$50,000, the Johnson Gallery, at 510 South Broad Street, Philadelphia, was recently opened to the public, when for the first time many art lovers enjoyed seeing part of the famous Johnson collection of paintings by old and later masters. This collection, which comprises some 1,500 important paintings, was bequeathed to the City of Philadelphia by the will of John G. Johnson, a noted corporation lawyer, who died April 14, 1917.

The Johnson Gallery as it now stands, however, has raised many problems for the city and those who have the collection in charge. In the first place the former Johnson mansion on South Broad Street, which is now the Johnson Gallery, is entirely too small for the purpose; in fact, the space in this house will only permit of parts of the great collection being exhibited at one time. Secondly, the house is far from being fire-proof and is flanked on both sides by other buildings, which naturally add to the fire

hazard. Thirdly, the gallery is located in a district of the city which is thickly populated by colored people and foreigners, and where an institution of its character seems to be totally out of place.

But John G. Johnson was a master lawyer, and therefore he knew how to write a will that could not be broken in the courts. In this will he left the City of Philadelphia the house at 510 South Broad Street, along with his splendid collection of paintings, and the clause in the codicil which has made such a strange case reads: "The art objects shall not be removed for permanent exhibition to any other place unless some extraordinary situation shall arise."

In view of the fact that the present gallery is not sufficiently fireproof to protect the collection, Morris Bower Saul, law partner of Mr. Johnson, on December 10, 1919, filed a petition in the Orphans' Court, in which permission was asked to sell the Johnson house and to apply the proceeds to the erection of a "Johnson Memorial Museum" on the Fairmount Parkway. On this occasion Mr. Saul represented the Pennsylvania Company for Insurances on Lives and Granting Annuities, executor of the Johnson estate; the City, and the University of Pennsylvania, ultimate legatee. Mr. Saul argued in his petition that the "Extraordinary situation" referred to in the codicil had arisen, as the Johnson home was "really a firetrap," and that therefore the Art Jury of Philadelphia would be justified in removing the collection to a safe place. The Court appointed a master to hear the testimony, and after numerous hearings, the petition was subsequently refused.

Under these circumstances, the city has made the Johnson Gallery as near fireproof as possible; has had the collection insured for \$50,000, and has now arranged to exhibit various groups of the paintings at intervals so that the public may have the opportunity of viewing all the 1,500 subjects by making several visits to the gallery. It has been proposed to arrange special exhibitions of the collection at the Pennsylvania Academy of the Fine Arts, Philadelphia, and also in the new Philadelphia Museum of Art, which is being erected on the Fairmount Parkway, but such exhibits would not be permanent.

The Johnson Memorial Museum, as proposed by Joseph E. Widener, would un-

doubtedly be a fine thing for Philadelphia, the plans for it having been drawn by Horace Trumbauer. The design is Italian, considered appropriate for the reason that the collection includes many works by old Italian masters. The central building and rotunda would be a facsimile of the Pazzi Chapel, by Brunelleschi, which adjoins the Church of Santa Croce in Florence. To this central structure would be added a series of wings with a square patio, each room and gallery to have a separate grouping. The estimated cost of this building is \$500,000, and in case the city would be granted permission to sell the Johnson house, which is said to be worth at least \$100,000, this cost would of course be considerably less than the amount quoted. And, if the city attempted to surround the present Johnson Gallery with open spaces, such an improvement would cost more than \$500,000.

The Johnson collection has been appraised at \$4,445,802, but is said to be worth nearly \$7,000,000. Regarding the completeness of this collection, we quote an authority on the subject:

"It is said that outside of the British National Gallery there is perhaps no collection of classic paintings that is so chronologically complete as that accumulated by Mr. Johnson during his lifetime, and it is certain there is nowhere any private gallery of art works to be compared with these carefully selected exemplars of Italian, Flemish, French, Dutch, German, Spanish and British schools of pictorial art. Private collections for the most part illustrate only the fancy of the collector for this or that master or school without pretense of chronological continuity, while Mr. Johnson's collection is virtually an embodied history of painting for the long, vital period which it includes."

An interesting article by F. J. Mather, Jr., on the Johnson collection was published in this magazine, July, 1917.

The Johnson Gallery is of four stories, but only the first and second floors, as yet, are being used for the exhibits, and only about one-fifth of the collection can be exhibited at a time, changes to be made about every six months.

The Johnson Gallery is open weekdays 9 a. m. to 5 p. m. Sundays, 1 p. m. to 5 p. m. Admission free.



HOLLYHOCKS

A PAINTING BY
M. ELIZABETH PRICE

EXHIBITION "TEN PHILADELPHIA PAINTERS" ART CLUB



NEW FALLEN SNOW

"TEN PHILADELPHIA PAINTERS"

FERN I. COPPEDGE



ISLE AU HAUT CLIFFS

"TEN PHILADELPHIA PAINTERS"

CONSTANCE COCHRANE

COUNTRY BILLBOARDS

ON FEBRUARY 23 we sent the following letter to a list of fifty firms who have been extensive users of country billboards:

DEAR SIRs:

We are informed that your firm makes use of country billboards for advertising purposes. Under the conviction that you do not realize how widespread is the opposition to such use and are not conscious of the hurtful effect of such advertising, we are writing to respectfully bring the matter to your attention.

One of the most valuable assets which we, as a nation, possess is beauty of landscape, and whatever goes to destroy this beauty robs the people of an inestimable benefit. Billboards in commercial districts, displayed under certain restrictions, would seem to us legitimate, but billboards in the country, so placed as to interrupt vistas, destroy the picturesqueness of Nature and intrude private commercial interests upon public attention, cannot in the long run but work to the hurt of those who use them. In other words, from the purely advertising standpoint, they are not good business. In all probability the misuse of billboards is due not to deliberate intention but to a lack of thought and the following of custom.

The American Federation of Arts represents three hundred and sixty affiliated organizations throughout the United States, with membership totaling several hundred thousand. The sentiment of these people is strongly in favor of the confinement of all display advertising to commercial locations where it will not injure scenery, civic beauty or residential values. A number of large national advertisers to whose attention the matter has been brought have already endorsed this stand. May we not have the satisfaction of adding the name of your firm to the list, which will, at our approaching Convention in May and through the medium of our publications, be given wide publicity.

Very sincerely yours,

The American Federation of Arts.

Here are some of the replies received:

Ward Baking Company, New York City

"We have your letter of February 23rd written in reference to bill board advertising and asking our corporation to limit this form of advertising to commercial districts.

"We have already expressed our desire to cooperate with this movement from other organizations who have written us. You may rest assured we will do our part to help confine the poster advertising to commercial districts and refrain from marring the beauty of our country's scenery."

H. J. Heinz Company, Pittsburgh, Pa.

"We believe you have been misinformed as to our company, as we do not make any general use

of country billboards for advertising purposes.

"We have a few showings along railroads at the present time out in the country, but these are mostly on old unexpired leases, which it is not our general plan now to renew.

"What billboard work we are contracting for at the present time is being confined to commercial districts along the lines outlined in your letter."

Eastman Kodak Company, Rochester, N. Y.

"We have undoubtedly the same feeling about billboards in country locations which was expressed in your letter of February 23rd. For this reason we do not make use of billboards. We have no objection to them in the city, however, and might do this form of advertising, but we do not contemplate the other.

"For three years we have posted on private property along the principal highways small signs 17x30 inches reading 'Picture ahead, Kodak as you go,' or 'There is always a picture ahead, Kodak.' Comments of motorists lead us to believe that this is really helpful, since they are designed to point out beauty spots which might otherwise be overlooked.

"Our interest and yours in the country-side are the same. We agree with you thoroughly that country billboards are not 'good business.'"

The Fleischmann Company, New York City

"We are in full agreement with your own objects and aims in preventing the impairment of scenic beauty.

"You undoubtedly already know that the greatest offenders in this respect are the painted bulletins rather than paper posted boards, and our own advertising is confined to the latter class. This means that our outdoor advertising is appearing almost entirely within city or town limits, and if any of our posters are placed in offending positions we are always glad to be advised concerning the situation so that we can take the matter up with the poster plant owner and have the matter corrected by him.

"We believe you will be interested in knowing that there are few occasions when it is found necessary to complain on this score."

*The Goodyear Tire & Rubber Company, Inc.,
Akron, Ohio*

"The Goodyear Tire & Rubber Company is not a user of highway bulletins. We are enthusiastic users, however, of city poster boards and painted bulletins, and believe thoroughly in the value of outdoor advertising.

"We are quite sympathetic with your ideas about what you term 'country billboards,' and that is perhaps the chief reason that we are not using this medium today. However, we feel that there is great danger of confusion in certain organizations between proper advertising signs, properly placed, and the miscellaneous tin signs that are tacked promiscuously on trees, fences, and barns. I am certain that were it not for these very unpleasant signs, there would be little

or no agitation against the larger and often handsome and instructive signs.

"I do not argue even for the latter, as far as the highway is concerned. But I do call your attention to the fact that a distinction should be made between various kinds of signs—a distinction which you probably have recognized for a long time."

Standard Oil Company, New York City

"This will acknowledge receipt of your letter of February 23rd, addressed to the Standard Oil Company, 26 Broadway. There are two unrelated companies at this address, the Standard Oil Company of New York and ourselves.

"Our people here share the sentiments you express, and we are committed to withdrawal from billboard advertising in the country as rapidly as we can get out of existing contracts. This decision, of course, does not cover the small road markers and warning signs placed at intersections, which have been generally approved by the traveling public as a real convenience."

The Texas Company, New York

"Your letter of February 23rd to Mr. Beaty, president, has been referred to me. We are receiving similar letters from all parts of the country.

"We are in sympathy with this movement, and you may rest assured that we will avoid placing our roadside advertisements where they would mar scenic beauty. Whether as a matter of business we can afford to restrict our signs to the full extent requested will depend largely upon what our competitors may do. We are willing to take an advance position and even sustain some loss or disadvantage through cooperation with those making this drive.

"The subject has been covered by instructions which should insure accomplishment of the end desired."

The Century Co., New York

"We have received quite a number of communications from women's clubs and other societies, on the subject of the evils of billboard and poster display advertising in rural districts when such things have a tendency to destroy the scenic beauty of such communities.

"We do believe in advertising, but we don't believe in overdoing it. Surely there should be some limitation placed on the business of putting ugly signboards at places where they must truly destroy the artistic, rugged scenic beauties of the countryside.

"An artistic signboard, well placed in commercial centers, to my way of thinking is not out of place, but I believe a great majority of people would feel much happier if some of the atrocities of signboard activity were removed from the countryside."

Dodge Brothers, Detroit, Michigan

"We believe with you that the display advertising boards should be confined to commercial locations which will not injure scenery, civic beauty or residential values. This is a good program and we subscribe to it."

The advertising manager of the *Tide Water Oil Sales Corporation* wrote:

"If you know of any specific instance where any of the outdoor displays maintained by this company does injure a spot or interfere with the view of scenic beauty, we shall be glad to have such a case investigated at your request."

Colgate and Company wrote in the same vein, saying:

"We have instructed the agency which handles this advertising for us to refrain from putting a Colgate poster on a board which is located where it may be a nuisance of any kind, either to traffic or property owners. If you know of a Colgate poster which has been placed at a location dangerous or detrimental in any way to your community, we will consider it a great favor if you will report its exact location to us so that we can instruct our agents to remove our poster."

The *Ward Baking Company* wrote that they were abandoning the use of this medium but were tied up by contract for the year 1924, as were many of the other advertisers, but said that we may count on their cooperation to bring about any possible improvement in bill posting so as to meet the desires of all those who are interested in the preservation of landscape beauty.

The *Sun Oil Company of Philadelphia* wrote that they "were prepared to support any kind of a movement, of which we can approve, looking towards the elimination of this unsightly and undesirable means of placing one's products before the public."

The *Onyx Hosiery Advertising Manager* wrote:

"We are heartily in agreement with the stand of civic bodies regarding the use of advertising locations. The Association of National Advertisers, whose headquarters are located at 17 West 46th Street, is working with advertisers and billboard companies to secure a reduction of the number of boards and a limitation of the excessive postings of our highway. As a member of this Association, we want to assure you of our entire sympathy with your aims and ideals."

The *Kelly-Springfield Tire Company*, in reply to a second letter, wrote:

"Our decision to abandon the use of bulletin boards was taken two or three years ago, at which time we concluded that the increase in the number of these boards was growing so rapidly that the medium was losing its effectiveness. Also because of this fact we began to realize that the motorist, who was using the roads for purposes of recreation, would resent the intrusion upon his notice of commercial announcements and, therefore, such advertising would be more harmful than beneficial.

"In view of these facts, we cancelled our contracts as fast as they expired. This is frankly the reason why we have abandoned the use of highway bulletins, and we have no intention or

desire to assume the attitude of having been actuated solely by artistic or aesthetic motives."

Mr. Maurice Switzer, vice-president of this company, called attention, however, in the same letter to other abuses of the highway which likewise are detrimental to scenic beauty. He said:

"Permit me to say also that there is plenty of work for your Association to do besides getting the cooperation of large advertisers towards the removal of highway bulletins. Mr. Walter Prichard Eaton in a recent magazine article pointed out the number of what he called 'Hot Dog Kennels' along New England roads. In addition to these there are numerous unsightly filling stations plastered with advertising signs and a multitude of small boards erected by local hotels and garages, not to mention a mass of metal and cloth signs which are tacked to trees and barns by irresponsible advertisers."

It is evident that the sentiment is in favor of preserving the scenery, and in view of this expression of desire on the part of the advertisers, if any of our readers know of any billboards used by any of these companies which mar the landscape, it is suggested that they write to us or to them giving the exact location of the offensive board.

There was one exception to the replies received to the letter which we sent out, and that was the *Wrigley Company*. In this case the letter was made to fit a specific case, for this company maintains a most objectionable advertising sign from the standpoint of aggressiveness on a point of land in the Susquehanna River where the Pennsylvania Railroad bridge crosses between Havre de Grace and Perryville, a sign which seriously injures the view, one of the loveliest on the entire much-travelled route. The reply received was as follows:

"Your letter of February 25th to hand.

"We would be very glad indeed if it were possible to take down every signboard, either for paint or posters in the United States. As long, however, as the people who own the lots on which these board are erected are hungry for rent money for the space they occupy, they will continue to be used. The people who own the lots are the people you should get after.

"National advertisers will always use painted boards and bill poster bulletins as long as they are available and as long as they constitute an important factor in the general publicity of merchandise."

Announcement was made in the New York papers of March 26 by Mr. Herbert L. Pratt, president of the *Standard Oil Company* of New York, that that company would within eighteen months remove all of its country billboard advertising signs by which time the last contract would have expired. "It is their feeling," Mr. Pratt is quoted as having said, "that much may be done in the way of helping to improve roadside conditions." He also called attention to the fact that there are other disfigurements of the highway in the way of refreshment booths which should likewise be abolished.

A bill to abolish sign boards in the Adirondack State Park was presented to the New York Legislature recently, and a hearing was held at which the American Federation of Arts was represented by Mr. Leon Loyal Winslow, supervisor of art education, University of the State of New York and a member of the American Federation of Arts. According to accounts received, there was an overwhelming preponderance of those in favor of the bill and very little opposition. As Mr. Winslow said: "The people have invested millions of dollars to open up the Adirondack Park, and the signboards deriving their entire value not from the farm lands on which they stand but from the highways built by the people are thus making for the private interests representing a business profit from the public investment, and in return are destroying one of the chief benefits of the investment."

From an editorial in the New York Times we clipped the following interesting comment:

"If the law cannot be made to fit the offense, public sentiment will step in and persuade the advertiser to forego even a constitutional right. Tom Parrish of Colorado Springs convinced the legislature that it should pass his bill making the defacement of scenery a misdemeanor by telling the lawmakers that Colorado had only silver and scenery to sell. The argument from the value of scenery can be made in any state where there are attractive natural panoramas to be seen. How long would it take New England to banish undesirable billboards if they turned the tide of pleasure travel in other directions? Penalizing taxation will always abate the nuisance, but even more effectual is public sentiment."

THE NORWEGIAN PAINTINGS OF W. H. SINGER, JR.¹

BY CORNELIS VETH

WHEN the American, William H. Singer, held his exhibition at Amsterdam in 1919 and I saw his Norwegian landscapes for the first time, it came home to me—also for the first time—why travellers, interested in the beauty of Nature, painters included, go to Scandinavia. I grasped, too, why a painter confronted with Nature in certain countries, other than ours, desires to be a luminist—nay, could be nothing else. When we think of Norway, it is with a feeling akin to chilliness. We think of the long days of all but nocturnal darkness and greyish mist, which weighed so heavily on the mind of young Oswald in Ibsen's "Ghosts." But then there are the long periods of daylight and glorious sunshine which have enchanted this painter, as also the solitary wide landscape with mountain ridges and rapid mountain streams, the pure snowplains, the stately forests and the clear skies which are serene and happy in their grandeur. We feel the presence of the mysticism of the north, not engendered though by desolation and darkness, but by a strange and mighty light. Singer paints with light.

* * *

Singer understands and loves this nature and paints it as it asks to be painted. Inaccessible it may be, though not because of its roughness but in consequence of our awe; not barren, wild and dreary, yet not enticing to a stay. One feels that spring and summer here are blessings which fill the contemplator's soul with delight; that light is a gift of Heaven, and that, when it comes, the horrors of darkness vanish completely.

The sun of spring, gliding over the tender white snow, changing and glorifying the country's aspect altogether, should in such regions evoke emotions of its own. She appears on Singer's canvases as a sweet, quiet gladness. The landscape has lost nothing of its dreaminess, of its majestic

loneliness, but it breathes peace more fervently than the most idyllic corner of the inhabited world.

Not only spring or summer, however, give the feeling of happiness to the undefiled land which Singer paints, but winter itself, imposing as it is, lacks terror. It is characterized by two principal moments of happiness—peace and light. The joy which radiates from these paintings is the joy of the artist himself, of his vision. A peculiar disposition has thus found, it appears, the country from which it could derive its greatest amount of happiness; and so this work becomes, notwithstanding all its variety, the self-expression of an artist who saw in Nature himself reflected, and who is so thoroughly familiar with her that in interpreting her he expresses at the same time his own feelings.

However, this nature was not immediately for him an open book. Though an American, he had lived at Laren in the Gooi district for years and had conversed there with the Dutch painters and observed their leading themes, but the impression which the Norwegian nature made upon him was so overwhelming that he could not at once take up his brush. No one could understand this nature who had never seen its extraordinary metamorphoses in the different seasons. The tourist could never penetrate into its character so thoroughly that he could interpret its soul. Singer went to Olden in the Nordfjord, a fishing village on the west coast, where he lived its simple life. He wished to make himself at home in this country, so he moved from Laren to this little far-away village, studying life as it is lived there, shooting and fishing, and seeing the country with other eyes than the amazed globe-trotter.

Gradually he began to render his impressions in crayon drawings. Hundreds of such studies he made in the beginning only in order to make himself acquainted with

¹ Translated from the Dutch, and as printed in the catalogue of the Amsterdam exhibition issued by Frans-Buffa & Zonen, 1923. Reprinted by special permission.



Courtesy The Folsom Galleries
THE GRIP OF WINTER

WILLIAM H. SINGER, JR.

form as well as color. He made himself familiar with land and people, mountains and rocks, glaciers and lakes, with the fjords and the dwelling-places of men, rushing rivers and large falls, the woods, the motley houses, the mountain tops covered with snow, over which the sun glides, the long luminous shadows, the lifting of fogs, the wild torrents, and the wonders that the low light discloses in these highlands at night when all is quiet and nature seems to rest. I just remarked that Singer had been a long time in Norway before he felt that he knew and understood the landscape well enough to be able to paint it. The same experience as the Dutch painter who could not make up his mind to interpret this nature was that of two of the best American artists, one of whom was Singer's guest during a summer, the other for two seasons. To them also the light and color of this landscape, together with

the absence of strong contrast, were totally strange. One of them discovered a spot which reminded him of New England. There he felt himself at home and there he began painting. No other mountain landscape, even where all the summits around are covered with snow, gives an idea of the Norwegian one. In Switzerland the sky is heavier and seems closer, while above Italy it hangs as an impenetrable blue. In Norway the blue of the sky is pure, transparent and full of luminosity. The light is so strong and clear that the photographer is advised to expose his plate only half the usual time. The mountain landscape in North Canada is quite different. The mountains are four times higher, the snow-plains much vaster, the woods heavier and thicker. In Norway nature is less wild, less inhospitable; it is more intimately grand.

The sunlight in winter is reflected in the



Courtesy The Folsom Galleries
MORNING MIST

WILLIAM H. SINGER, JR.

valley from the snow-capped mountains and is tender and soft. When the sun shines directly on the snow, it is so dazzling that it blinds the eye, accordingly all that soft sunlight that glides over the snowy plains is the reflection of the hillside. This reflection is so strong and so diffused everywhere that there is light in the shadows where one should expect darkness.

In summer time the nights have a wonderful light. It is not daylight but a brightness as the beginning of twilight, or as if a cloud was passing the sun. Then there is rest everywhere. The chickens are gone to roost at the ordinary hour, men are sleeping, but no darkness reigns anywhere and a strange, mysterious twilight prevails. He who visits this country is not surprised that this is a land of phantasy and that there is an inborn belief in phantastical, fairylike beings. He who knows it not and is not

aware of the strange sensations evoked by certain phenomena, cannot appreciate the truthfulness with which Ibsen has rendered the atmosphere of the country and the thought world of the people.

Singer is a plein-air artist. He paints quickly and works seldom more than two days at a canvas, often not more than one. After that he leaves it as it is, without retouching it. His never-failing talent of composition goes forth from everything which he thus brings on the canvas spontaneously and which has never the character of a sketch. The composition is already complete in his pastels, made before painting; the color is put down unhesitatingly. Indeed, Singer is also in his pictures not only a draughtsman of big lines but also of charming detail. They are thinly painted with oil paint, directly on absorbent canvas. They should be seen behind glass, which



Courtesy The Folsom Galleries

THE NARROW VALLEY

WILLIAM H. SINGER, JR.

takes the place of the varnish. The painter who lives in a country where purity and undefiledness prevail, aspires to purity above all. The drawing is concise also where it is tender as is the case with the Japanese; the color is pure and put on in a direct manner. Notwithstanding all reflections and preparation, the works are the direct expression of emotion and enthusiasm.

I referred to Japanese prints. The clearness of the colors, the pure and distinct outlines where is atmosphere but no smoke of towns to blur line and form, causes a drawing-like painting which renders form and color in the same stroke, whilst the tints are put on without mixing. All this is characteristic of the Japanese print. The peculiarity of Singer's clear painting in pure colors is like that of the Japanese in that it never grows hard. The colors of trees, moss, the little houses, flowers, the water—

everything trembles in the diffuse light, the reflected light which is never sharp and has a mild lustre.

A striking peculiarity in Singer's landscapes is the absolute absence of figures, men or beasts. Every detail in this pure snow landscape tells its tale; every little tree is a living being; the wooden house often with its snowclad roof, on which the sun throws a violet or soft-green lustre, is an event. Practically the artist dislikes placing in his landscape anything which has been made by men. On those white and fair snowplains the sun indicates the features not only by its light but also by its heat. The melting snow which forms rivers and falls is of a deep blue, winding like an azure serpent across the white fields. Here and there the melting snow has left spots of green land. Upon the crown of pine-needles at the end of a fantastical branch,

there is a plume of snow like a cloud of foam. The reflected light, which has been broken and colored in its circuitous way, has colored the snow itself with a soft violet or sea-green and that color is on its turn reflected upon the trees and the houses. The

and positive material, and when there is no snow upon its trunk, of positive color, too. It predominates.

Here is another resemblance with the Japanese print; a slender and somewhat fantastic form stands out against clean, fair,



Courtesy The Folsom Galleries

THE SENTINEL

WILLIAM H. SINGER, JR.

snow on the mountains often appears to be half transparent, deriving its hue from the moss and the stone underneath. Again, in the rarefied air there is a play of soft colors, pink and violet tones and green from the sky, the reflection of which is observable upon the snow. These are the skies at sunrise and sunset, and the light which has its most sensitive reflector in the white snow is influenced everywhere by their diversified hues.

A tree is against this ever-clean, much varied background a thing of positive form,

creamy hues. Quite as distinctly drawn in the light underground are the streamlets of turquoise blue water. Especially is this felt in many of Singer's pastels.

Also in his summer landscapes, where green, everywhere sparkling with mild sunshine, is the predominant color, the painter goes on drawing forms with brief strokes. His skies then are still more brilliant, perhaps for being more isolated from the earth which does not reflect them. But also there the mountains around the

green valleys are covered with snow, and being without contours, seem to dissolve into the clouds. The foregrounds on Singer's pictures are always a striking introduction to the rest, and every painter knows how difficult it is, neither to give too much

numerable small whirlpools. Here and there this playful, restless water seems to overflow the land; elsewhere it keeps within the broad, sharply-defined banks, where dark trees stand quietly on guard. Again one observes how a part of the snow changes



Courtesy The Folsom Galleries

A GLACIER RIVER

WILLIAM H. SINGER, JR.

importance to them, to make them appear too pronounced nor too insignificant. Often they are covered with snow and show a variety of form and color, the effect of the soil as well as of the light. Now there is a field of flowers in the foreground, not important, but interesting in their growth. Then there is a wild current, not a frightful mass of falling water, but a multitude of dancing small waves, turbulent as a stormy sea, yet less violent, playful and apparently, running purposeless. These resemble in-

into deep-blue water and how the rest of the melting mass is gradually eaten away by it. It is remarkable that Singer has always painted the Norwegian landscape in a genial, peaceful mood. Now, painting in the open air as he does, may be impossible in a snowstorm or even in a penetrating rain, where, moreover, there is little to be seen. However, one is inclined to ascribe the absence of the gloomy, wild, threatening element principally to the constitution of the artist who loves the joyful light and

finds gladness in the fresh, healthy strength of the country.

* * *

The artist came to Norway for the first time in 1904. Since then he divided his work between Laren in the Gooi-district and the country whence he went in spring to leave it again in autumn. In 1914, however, the outbreak of war obliged him to remain in Norway. There he saw for the first time "this glorious Nature in her mantel of snow." Thus necessity caused him to see those aspects of the landscape which have charmed him most and which have inspired him in his most characteristic paintings. William H. Singer was born in Pittsburgh, U. S. A., on July 5, 1868. He passed his youth in that large factory town, a smoky, black town, surrounded by coal mines and iron works, very different indeed from the light and bright Norwegian country. He says himself that until 1901, when he started for Paris, he "existed" only; from that time a chance was given him to "live." He studied three months only in the "Academie Julien." From that time on Nature was his only teacher.

Holland, one of the traditional centers of the landscape painters, was a great attraction to him. He built a house and studio at Laren, in the Gooi, which is still an artist colony. There was a great difference between this dwelling and the simple wooden house, which he was going to have at Nordfjord in Norway in order to start studying the Norwegian landscape.

"Often," he says, "when I had lost myself in the magic landscape before me, forgetting all other things, I felt the glory of the music of the composers most dear to me, i. e., Beethoven, Schubert, and Chopin, and with all my love for Grieg I could not fully appreciate him until I had heard his music in the rushing river, the sighing of the wind in the trees and the softly falling snow so beautiful to see and so full of romanticism and mystery. For the first time I seemed to feel how music and this wonderful Nature are absolutely one.

"Here in 1914 I built a studio and in 1921 a house, and in this little paradise, 'far from the madding crowd,' I hope to pass my simple life whilst filling my work more and more with the deep charm and romanticism of the great land of the old Vikings."

Singer exhibited repeatedly in the Parisian salon, first the old one, afterwards the new salon. He had his exhibition in London in 1914, in Amsterdam in 1913 and 1919. In America his work has been exhibited in all the principal cities. In 1916 he became an associate of the National Academy and member of the "Allied Artists of America." Now, four years have passed since this robust landscape painter interrupted for the last time his outdoor life and nature studies in order to visit again the inhabited world. He longed not only to see his work of the last three years together and to be able to judge it, but also to pass again some time with his most beloved masters such as Rembrandt, Vermeer, Turner, Corot, Matthew Maris, Fantin Latour, Sidener, Gaston la Touche and others, who always charmed and inspired him. Anyone seeing this work with the happy harmony shining forth from it, the harmony of a man living in peace with himself, understands that this artist should feel himself at home in this landscape, although the first impression is more overwhelming than picturesque. Who shall say whether it may be the contrast with his former sphere of life which makes this son of Pittsburgh enjoy so much the land of bright snow, of pure light, of primeval poetry and solitude? Others we see bound during their lifetime to the surroundings of their youth. The most striking thing is perhaps that it is an American who could thus assimilate so well with another nature, another world of ideas. We Europeans might not be able to follow him in this so completely.

Apart from his hardly mentionable three months studies at the Academie Julien, Singer is an autodidact. He taught himself this direct way of painting, and the Norwegian nature inspired his compositions. The sun and her reflected light made a colorist of him, and it is worthy of note that he was not burdened with traditions and theories when taking these lessons. Only because he was receptive to this nature which differs so much in structure and atmosphere from ours could he so convincingly bring its beauty home to us and exhale its poetry.

An exhibition of Mr. Singer's Norwegian Paintings was held in the Knoedler Gallery, New York, in April.



GLINT OF THE SEA

FOUNTAIN FIGURE

BY

CHESTER BEACH

AWARDED GOLD MEDAL OF HONOR
EXHIBITION, NEW YORK ARCHITECTURAL LEAGUE, 1924



COURTYARD WITH STAIRCASE.

PALAZZO DAVANZATI

THE PALAZZO DAVANZATI AT FLORENCE

BY SELWYN BRINTON

IN THE first of this series of articles I described the wonderful collection formed at Florence by the late Herbert Horne, and bequeathed by him, with the palace containing these treasures of Italian art, to the Municipality of Florence. In the present article I am treating and illustrating a subject of somewhat different character, but possessing features of very remarkable interest; for we have here successfully attempted the reconstruction of the daily life, the "vie intime," of a noble Florentine family in the great days of the Renaissance.

There can be no question that in mediaeval Florence the street itself and quarter immediately surrounding the present Via Porta Rossa was what we should now term a

"residential quarter" of the first importance. Here in fact were dwelling the Ardinghelli, the Monaldi, Foresi, Davizzi, Bartolini, Arnoldi, Cocchi, Cambi del Nero, and not the least among them were the Davanzati. When I open the pages of my "Histoire de Florence," by F. T. Perrens, I find recorded in that excellent work that when Pope Eugenius IV, came to Florence, on March 25 of 1436, to consecrate the restored cathedral under its new name of Santa Maria del Fiore, and went there in solemn procession from Sant Maria Novella on a "corridore" or raised road, covered with rich draperies and tapestries, and followed by seven cardinals, thirty-seven archbishops and bishops, with ambassadors and mem-



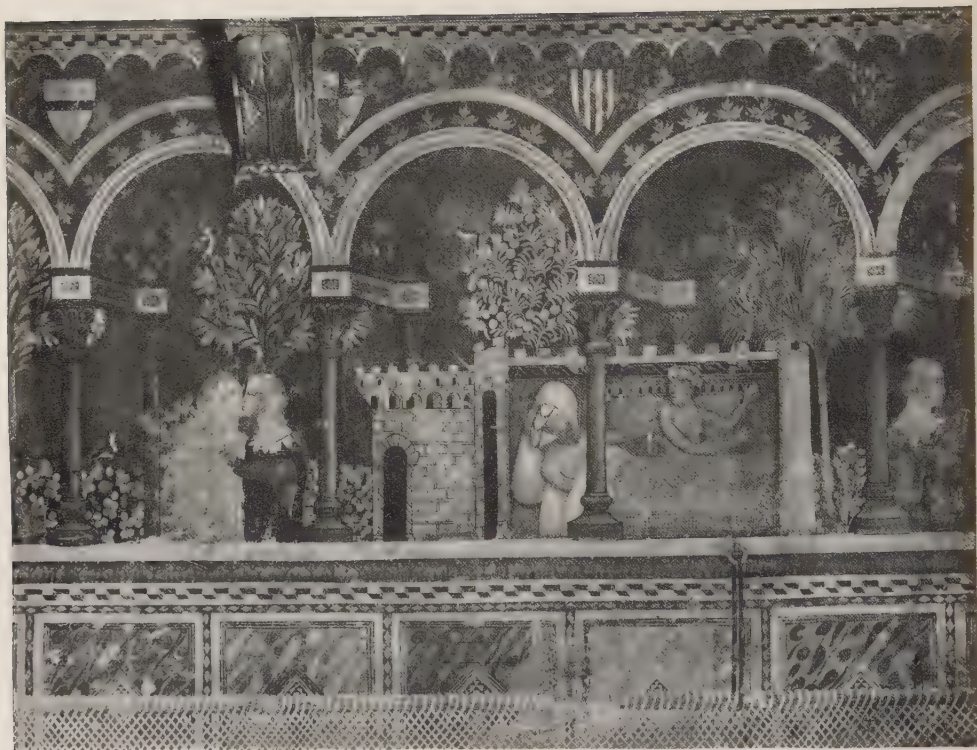
PRINCIPAL ROOM ON FIRST FLOOR

PALAZZO DAVANZATI



LIBRARY OF THE THIRD FLOOR

PALAZZO DAVANZATI



FRESCO ON THE WALL OF ROOM, FIRST FLOOR.

PALAZZO DAVANZATI

ONE OF SERIES LATELY UNCOVERED THE SUBJECT OF WHICH IS EVIDENTLY A LOVE STORY

bers of the Signoria of Florence, on his return it was the "gonfalonier de justice" Davanzati who served him as train-bearer and received the belt of knighthood as his reward. Many of the palaces which filled that quarter of the city, some of which survived almost to our own times—when I can myself recollect the wholesale demolition of the "Mercato Vecchio"—have now entirely disappeared, the Bostichi tower which faced the Loggia of the Old Market, the Palaces of the Cocchi—Compagni, Adimari, Bonacorsi, Macci, Abati, the towers of the Cossi, Alamaneschi, Cavicciuli. But others have more fortunately escaped to an age which has perhaps a better appreciation of the interest and merits of the past: among these may, I believe, be still included the towers of the Foresi and Monaldi, the Palazzo Torrigiani, built for the Bartolini, and the ancient Palace of the Davizzi, better known under its later name of Palazzo Davanzati, which is the subject of my present notice.

These Davizzi were a great Florentine family of the XVth century; their palace then, as now, faced on the Porta Rossa and was separated at the sides by small streets from the houses of the Cambi del Nero and the Del Bene. In 1498 the palace was still in the hands of Lorenzo Davizzi, but after two centuries of power this family began to decline, and in 1516 their palace passed into hands of the Bartolini, and just fifty years later was acquired by Bernardo Davanzati. The Davanzati, as we have seen, were a great old family of Florence, who had supplied eleven Gonfaloniere to the Magistracy of the Republic and four and forty priors; and one of the greatest of their race was this very Bernardo, a scholar and historian, to whom the literature of his country owes a debt. His family took a high place in Italy till 1838, when the last of them fell from a window of this palace.

When this noble mediaeval Florentine palace came into Professor Volpi's hands

some years ago it had become terribly disfigured and neglected; the facade remained in some measure, but the interior was almost unrecognizable. It took five years of work and its new possessor's devoted attention to bring back the palace to something of its ancient glory. The façade itself was restored to its former dignity and proportions, windows which had been built up were reopened, the noble courtyard, worthy of Arnolfo himself, leading to the great staircase appeared in its mediaeval severity, then the three floors rising one above the other, with something of the character of a tower (and it is to be noted that my late friend, the Rev. James Wood Brown, traced the architecture of these Tuscan palaces back to the primitive form of the single tower), ending, however, above in the beautiful "loggia," open to the sky and sun.

The rooms in these three successive "piani" are filled with incomparable treasures of the decorative art of the Italian Renaissance. I know that this has been really a labor of love to the present possessor, and that the prices paid, with good judgment, for some of the furniture shown in these rooms have been very high figures. Professor Volpi has sought here to reestablish the life of a great Florentine family of the XVth century, and we see their living and dining rooms—even the bedrooms with the night attire of the period. In seeing all this we must remember that the Italians of this period were a very refined and cultured people, far in advance of the other countries of Europe. When the French armies under Charles VIII poured down over the Alps into Lombardy and Tuscany, inaugurating a period of destructive war, it was the invasion and conquest of a highly civilized race by what the Italians had some right in calling "barbarians."

I think if I were to select what seemed to me the most impressive features of the Palazzo Davanzati, these would be the severe and noble "cortile" below; the beautiful "loggia" above, open to the warm sunlight, a "cri de joie"; and lastly the room on the first floor containing the remarkable series of frescos, which have been now recovered and which run round the walls as a frieze. Their subject is evidently a love story or romance, such as belonged to

the life of these men and women of the middle ages, closed in within the walls of a palace-fortress, breaking out into intense emotions, whether of battle, of religious revival or of love. We see here the lovers' meeting, the first kiss exchanged, the tragedy, like that of Isolde and her Tristan, surely developing to its tragic conclusion; and purely as decoration these frescos possess very high merit. Another side of the life of the age comes before us in the Biblioteca, the library, where I noticed a Signorelli painting of Christ and St. Thomas; for on the table before us, beside a volume of the *Triumphs of Petrarch*, is the great work of Bernardo Davanzati, who acquired, as we have seen, this palace, Tacitus rendered into Italian—"Cornelius Tacitus tradotto in volgare da Bernardo Davanzati in Fiorenza," and dated. I give illustrations of some of these rooms with their magnificent trabeated ceilings. I would in these direct my readers' attention to the fine quality and design of the furniture, belonging to the period and carefully chosen; and especially to the beautiful mantelpiece in one of these rooms with its frieze of Cupids or "putti" supporting scrolls, the work of some Master of Donatello's or Robbia's period, and to be compared with the famous mantelpiece in the Sala degli Angioli of the Ducal Palace of Urbino.

WEIR MEMORIAL EXHIBITION

The Metropolitan Museum of Art showed from March 17th to April 20th a Memorial Exhibition of Works by J. Alden Weir, comprising 77 paintings in oil, 22 water colors and 32 prints. Some of these works are the property of the Museum, but many were lent by private collectors and by other museums. Among the paintings shown were "The Rose Pink Bodice," "The Christmas Tree," "The Donkey Ride," "The Hunter," the portrait of the artists' father, Robert W. Weir, and "The Factory Village," all lent by Mrs. Weir. Nine paintings were lent by the Phillips Memorial Gallery, of Washington, besides which the National Gallery of Art, the Carnegie Institute, Pittsburgh, the Detroit Museum of Art and the Art Institute of Chicago made notable contributions.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

1741 New York Ave., Washington, D. C.

OFFICERS OF

THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Frederic A. Delano
Associate Secretary	Cuthbert Lee
Assistant Secretary	Helen H. Campbell
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV MAY, 1924 No. 5

CHARLES ALLEN MUNN

The American Federation of Arts has suffered another serious loss in the death on April 3rd at his home in New York, of Charles Allen Munn, for many years a member of its Board of Directors, Executive Committee, and Chairman of the Committee on Publications.

Mr. Munn was President and Director of the long established firm of Munn and Company, and Editor of the *Scientific American*. He was particularly fond of books and prints and had assembled an extraordinarily interesting and valuable collection of Americana. For a number of years Mr. Munn edited or directed the editorial policy of the publication entitled "American Homes and Gardens," also published by Munn and Company; and he took a keen interest in the welfare and the development of the AMERICAN MAGAZINE OF ART, giving time and thought without stint to matters concerning it.

He was a man of fine taste and excellent judgment, and whatever he did was done with wide-awake interest and capability. He was one who got much out of life; he found enjoyment in the outdoor world and

in sport, and at the same time rode his hobby of collecting Americana with a patriotic and sportsmanlike zeal. His was a gallant spirit, and he was sincerely trusted and revered by those with whom he came in contact. The American Federation of Arts may always be glad and proud of his association with it. It is the confidence and cooperation of such men that has made possible the great work the organization is carrying on.

The following just and beautiful tribute by one who knew him long and well was published in the *New York Times* of April 7th. We reprint it here because it not only honors him but sets forth an ideal of citizenship which he exemplified that should be cherished as a precious heritage.

To the Editor of the New York Times:

In the death of Charles Allen Munn New York City loses a valued citizen. From his youth up Mr. Munn never lost his sense of high responsibility to the business which was created by his father, and which he inherited, *The Scientific American*.

The same characteristic—that sense of high responsibility—was shown in his devotion to the Church of his fathers, to the philanthropies, both private and public, in which he was interested; to his family and to the many friends, to whom he gave unswervingly his loyal affection. He was most unusual in that he combined business ability a real love of sport and an equally real love and appreciation of the fine arts.

By conscientious concentration and study, he developed the love of art into expert knowledge. His collection of "Americana" is known to stand among the very best in this country. His first interest a number of years ago began by accumulating early American prints, but he soon became a connoisseur, not only in prints but in the paintings of artists such as Blackburn, Copley, Gilbert Stuart, Charles Wilson Peale and Rembrandt Peale.

As time went on his home in New York at 62 East Sixty-fifth Street became a veritable treasure house of the best period of American art.

His opinion of any work of art was eagerly sought by other collectors, and as he was the soul of hospitality many were the individuals who had the pleasure and the profit of becoming familiar in his house with the rare, full-length portrait of George Washington by Charles Wilson Peale, and the unrivaled head and bust of the same great man by Gilbert Stuart.

In the dining room in which the last-named portrait hangs there are three other fine examples of the brush of Gilbert Stuart and an unusual Copley as well. New York City is to be congratulated upon the fact that, with the exception of a certain picture left to Princeton University, of which college Mr. Munn was a distinguished and devoted son, the larger part of this unique collection is to remain permanently in the possession of

the Metropolitan Museum of Art. In his later years he became also a collector of old American silver, and through his power of application soon qualified as an expert in that handicraft, as well as in the knowledge of early American furniture, of which he secured fine examples.

Nothing is more rare than a balanced personality. The unusual quality of Mr. Munn's character lay in the fact that in his devotion to business, art, sport, philanthropy and social life he allowed no one of these interests to become paramount, but blended all of them into a well-balanced whole.

Above and beyond these varied tastes, however, there stood out for those who loved him the far rarer quality of the home-maker. An unmarried man may often possess a beautiful house, but rarely, indeed, has he the power of making a livable and lovable home.

Mr. Munn had two such homes, one in the city and one in New Jersey, where, with a loyalty peculiar to his nature, he kept alive the traditions of his mother and father in the old place they had loved. At this country home especially one felt the charm of his hospitality. No one was ever a more generous or delightful host. No other home in the vicinity can ever be the centre that his was accorded to be. Modest to an unusual degree, these words would surprise him, but they are true.

He was a gentleman in the best sense of the word, refined in mind, in heart, and in soul, he stands out in simple dignity, and no one else can take his place in the hearts of his loving and sorrowing family and friends.

New York, April 8, 1924.

C. R. R.

FELLOWSHIP IN ART

Hawthorne in his "Marble Faun" compares religion to a stained glass window, the beauty of which is manifest to those within and quite incomprehensible to those without. Art is much the same. To understand the enjoyment of art one must likewise enter in. Perhaps the best way, the surest door of entrance, is through ownership, through possessing and living with real works of art. The next best is the opportunity afforded for acquaintance by the museum collections which are so rapidly increasing in richness here in America. An interesting thing about this love of art, furthermore, is the spirit of fraternity which it engenders. At a dinner given in London recently in commemoration of the Centenary of the founding of the British National Gallery of Art, Premier MacDonald said: "The great international spirit which is shared by all who love art is the regenerating spirit which in due time will do infinite good in the world."

THE COMING CONVENTION

The American Federation of Arts will hold its Fifteenth Annual Convention in Washington, May 14, 15 and 16. The Willard Hotel will be headquarters; the sessions will be held in the large ballroom, accommodating approximately five hundred. There will be two sessions on Wednesday, the 14th, one in the morning and one in the afternoon; one session only on Thursday, the 15th, in the morning; and two sessions on Friday, the 16th.

The Wednesday morning session will be devoted to the American Federation of Arts, a report of the year's activity, and consideration of Federation problems, which are in reality national problems, for the American Federation of Arts is not serving one locality but all. That afternoon the session will be devoted chiefly to museum subjects. It is hoped that the Honorable Robert Underwood Johnston, formerly Ambassador to Italy, and Permanent Secretary of the American Academy of Arts and Letters, will give some account of that association's plan to promote the establishment of art museums in cities and towns where they do not now exist. Mr. Charles C. Curran, of the National Academy of Design, will speak on "Technical Art Training for University Students," describing the experiment which is being tried by the New York University and the National Academy of Design whereby art students have the opportunity of obtaining academic training and academic students technical training in art. Miss Florence N. Levy, Director of the Baltimore Museum, will give an illustrated address on "The Usefulness of a Museum to the Community," and Miss Anna C. Chandler, of the Metropolitan Museum of Art, will give an illustrated talk on "School Children and the Art Museum."

Thursday morning Mr. Charles R. Richards will give an illustrated address on Industrial Art, setting forth the result of his recent survey of industrial art conditions in Europe. Mrs. Anna Ernberg, of Berea, Kentucky, will speak on the subject of "Home Industries," showing examples of the interesting work done in Berea. Mr. Walter L. Clark, of the Grand Central Galleries, will speak on the subject

of "Marketing Art," and Mr. Theodore H. Pond, Director of the Dayton Art Museum, will speak on "The Dayton Plan" for getting pictures into the home. That afternoon those attending the Convention will visit the Freer Gallery of Art, which has been opened since the Convention last met in Washington. It is hoped that an explanatory talk on the collections may be given by the director or some member of the museum staff on this occasion.

Friday morning, Mrs. W. L. Lawton, Chairman of the National Committee for the Restriction of Outdoor Advertising, will speak on the subject of "Abolishing Country Billboards." Mr. George William Eggers, Director of the Denver Art Association, will tell of unusual developments in the field of architecture in the west, showing lantern slides. There will be an address on a certain phase of City Planning by a well-known expert, and Mrs. J. G. Osburn, Chairman of Art of the Federation of Women's Clubs in New Mexico, will tell of how an interest in art has been promoted throughout that State. The afternoon session on Friday will be largely devoted to the reports of committees, to Resolutions, and to the forward-looking program for the year.

Interesting social entertainment is promised. Mrs. Coolidge has very kindly offered to receive the delegates at the White House at five o'clock in the afternoon of May 15. Mr. and Mrs. Duncan Phillips will open the Phillips Memorial Gallery to the delegates on Wednesday afternoon at five o'clock.

The luncheon each day will be served in a private dining-room at the Willard, in order to give opportunity for special conferences, and Round Table dinners will be arranged for Wednesday and Thursday at the Arts Club, at one of the Country Clubs, and elsewhere. The Convention will be concluded, as usual, with a dinner at which there will be speakers of special distinction.

The American Association of Museums holds its Convention the two days preceding our Federation Convention; the Association of Museum Directors meets at approximately the same time, and the following week the American Institute of Architects will hold its Convention in Washington. There is every reason to believe that there will be a large attendance.

Furthermore, arrangements have been made, through the cooperation of the Smithsonian Institution, whereby the exhibition of Viennese School Children's Work, which is now making a circuit of this country, will be shown in the National Museum during May. There will be special exhibitions at the Corcoran Gallery of Art and in the National Gallery, where the War Portraits are now on view. Owing to the backwardness of the season it is quite possible that some of the Japanese cherry trees will be in blossom at this time, but in any event, Washington is lovely in the month of May, and there will be much to see and to enjoy.

"One Week Book," the new publication which is in great demand, has become thoroughly familiar in the home. Baltimoreans are now filing their applications for the "One Week Picture."

The new development is due to the Art Section of the Baltimore Division of the Maryland Federation of Women's Clubs. Monthly meetings are held at the Baltimore Museum of Art under the guidance of Miss Florence N. Levy, Director of the Museum. The March meeting took the form of a luncheon and an address by Mrs. Albert Sterner on "Appreciation of Art." The importance of having beautiful things in the home was stressed, and the point made that beauty did not necessarily entail great expense.

So much enthusiasm was aroused that the cake basket was passed and contributions of dimes and quarters totaled \$7.50. With this in hand the party adjourned to one of the galleries, where the Handicraft Club of Baltimore had installed an international exhibition of prints circulated by the Print Makers of California. Several good etchings, mezzotints and woodblocks were found at prices ranging from \$5 to \$10. The choice finally centered on three. One was rejected because it was not by an American artist; this, however, was later purchased by an individual member of the group. An etching, greatly admired, did not receive a majority vote because, while interesting when studied in the hand, it did not form a decorative note on the wall. The final choice was an aquatint by H. L. Doolittle of

California, showing "The Ferry—San Francisco." The picture will be passed from home to home of the art representatives of the forty-five clubs in this group. After it has been the rounds it will become the property of the Museum, to be used in the traveling exhibits which go to schools and club houses.

Other pictures will be purchased from time to time, and thus there will be developed the personal and intimate acquaintance with beauty.

During the past year there has been a strong representation of Hispanic art in the exhibitions shown at the Cleveland Museum of Art. In the March Exhibition of Work by Cleveland Artists and Craftsmen, the outstanding feature was a group of pictures painted in Spain by Henry G. Keller. The group of paintings from the Carnegie Institute's International Exhibition shown in February, was quite dominated by the Spanish pictures. Contemporaneously with this was held an exhibition of aquatints and etchings by Goya, following closely upon which came the two-man show of the brothers De Zubiaurre, whose strong delineation of Spanish peasant types, with backgrounds of sombre Spanish scenes, gave an impression of Spanish life quite different from the "sunny Spain" of Sorolla.

By good fortune, or intent, Royal Cortissoz lectured at the Museum at the opening of this last show, his topic being "The Masters of Spain," and the fact that Mr. Cortissoz is himself of Spanish extraction gave the final touch of Spanish atmosphere.

Of outstanding importance in the Cleveland Museum's Oriental Collection is the large group of objects presented to it by Mr. Worcester R. Warner. These have, during the past month, been assembled in the Chinese Gallery, with the purpose of showing the collection as a whole. Featured in this show is a magnificent vase of the Han Dynasty (206 B. C.—220 A. D.), which is the latest and probably the most important of his many gifts. This vase is about 18 inches in height, and, due to its long contact with the soil, its lead glaze has taken on an exquisite silver lustre.



CHINESE VASE OF THE HAN DYNASTY
(206 B.C.—220 A.D.)

WORCESTER R. WARNER COLLECTION
CLEVELAND MUSEUM OF ART

ART IN ELMER Schofield, which was reproduced in the February number of THE AMERICAN MAGAZINE OF ART, was purchased for its permanent collection by The Des Moines Association of Fine Arts and now hangs in the corridor of the City Library. In April, Mrs. Cornelia B. Sage-Quinton, of The Albright Galleries in Buffalo, will exhibit "June Morning," lent by the Association.

A one-man exhibition of Mr. Schofield's work was shown sponsored by The Des Moines Women's Club, and at the close of the exhibit Mr. Schofield presented to the club a painting, "Approaching Storm," one of a series of Cornish coast paintings. During the exhibition Messrs. Schofield, Gardner Symons and Ben Foster were all guests in the city of Mr. J. S. Carpenter, President of the Des Moines Association of

Fine Arts. All three men painted while in Des Moines and on the last Sunday of the Exhibition the Des Moines pictures were shown. This attracted much attention and created a great deal of interest.

Following the Schofield show, 24 canvases by Louis Ritman were exhibited. "Sun Spots," one of the beautiful interpretations of the nude, was purchased by President J. S. Carpenter for his private collection. Mr. Ritman's exhibit will remain until the 19th, when a new collection from the Milch Galleries, with Mr. Wm. Sawitsky representing, will be shown.

In the Art Library a very interesting collection of etchings lent through the courtesy of Albert Roullier is shown and will continue to the end of the month. Examples of Appian, Haden, Whistler, Brangwyn and many others.

In April, the work of Leon Gaspard will occupy the gallery; the Association of Fine Arts owns "The Finish of the Kermesse" by this artist.

The Des Moines Association of Fine Arts has recently increased its membership from 160 to 750.

ART IN
JACKSONVILLE, FLORIDA

The art class of the Woman's Club of Jacksonville, Florida, of which Mrs. E. R. Hoyt is chairman, held its Fifth Annual Exhibition of Contemporary Modern Art from March 17 to 25. There were seventy-eight exhibits comprising paintings, etchings, wood carvings and a fresco panel, representing the work of well-known American artists.

On an evening during the period of the exhibition, Mr. Wood Gaylor, President of the Salons, addressed a large audience at the Woman's Club, using slides as illustrations to call attention to points where the old Italian masters and the Modernists seemed to touch. He also gave talks to the art class and to the school children. Further than these talks he, always "on the job," gave most generously of himself to all visitors who asked questions, thus creating interest in and knowledge concerning modern art.

Earlier in the year Mr. Harry Pfeiffer, of New York and Provincetown, held classes in painting in this city. He con-

cluded his instructions by an exhibit of his own and his pupils' work. From the attendance at these two exhibitions and the interest manifested in that of the Members of the Art Class—to be put on in May—the time is passing when this sort of comment will contain an element of truth. "I certainly am enjoying it. I have been up and down both coasts, and these are the only pictures I have seen in the state without a palm tree or an alligator in them!"

F. L. S.

SOUTHERN STATES ART LEAGUE

The Fourth Annual Meeting of the Southern States Art League was held on March 1 at the Telfair Academy of Arts and Sciences, Savannah, Georgia, and proved unusually successful. The program included an address of welcome by Col. A. R. Lawton, President of the Telfair Academy, reports by the different officers of the League, and further addresses by Mr. C. B. Gibson, Superintendent of Public Schools in Savannah, Judge Marcellus Whaley, of Columbia, S. C., and Mr. Alon Bement, Director of Fine Arts of the Maryland Institute, Baltimore. Attractive entertainment was also provided in the form of an automobile drive and receptions at the Telfair Academy and at the home of Mrs. Mills B. Lane, of Savannah. At this meeting the following officers of the Southern States Art League were elected for the coming year: Mr. J. Carroll Payne of Atlanta, President; Miss Florence M. McIntyre, of Memphis, First Vice-President; Mr. James Chillman, of Houston, Texas, Second Vice-President; and Miss Virginia Woolley of Atlanta, Secretary and Treasurer. Miss Florence McIntyre was also appointed chairman of exhibitions.

The meeting was held in connection with the opening of the Fourth Annual Exhibition of the Southern States Art League, which was set forth in the galleries of the Telfair Academy. The catalogue of the exhibition listed 222 works—oil paintings, water colors, miniatures, etchings, drawings and sculpture, by the leading artists of the south. It has become customary to select a group of paintings from the annual exhibition each year to be sent out on circuit. Last year forty-five of the best paintings

were selected and sent on a tour of the southeast. This year a similar group has been chosen and includes works by such well-known artists as William P. Silva, Alice R. Huger Smith, Alice Worthington Ball, William Woodward, and Camelia Whitehurst, to name only a few. At the close of the exhibition in Savannah on April 5, this group was sent out on a southern circuit, of which Austin, Texas, is the initial point.

The Art Department of the

GIFTS TO THE Los Angeles Museum of
LOS ANGELES History, Science and Art
MUSEUM has lately been enriched

by the gift of five paintings

by distinguished American artists. The donors of these paintings are Mr. and Mrs. Preston Harrison, of Los Angeles, through whose generosity, largely, the art collections of the Museum have been acquired. The paintings are hung in the rotunda of the Museum, which is called the Harrison Gallery.

Two of the recently presented pictures are a "Nude" (with Oriental background) by Leopold Seyffert, and "Les Contrabandiers" by George Elmer Browne. The first of these was originally called "The Silver Screen" and was shown in the Carnegie Institute's International Exhibition in 1920, also in the Pennsylvania Academy's exhibition in 1919. Later the artist changed the background from a silver screen to the present Oriental tapestry, since which time it has been exhibited in a number of cities. The second painting, "Les Contrabandiers," was exhibited in the Paris Salon in 1914, and held the place of honor in the centre wall of the main gallery. It shows a magnificent storm breaking over the mountains and a small group of figures—the smugglers—in the foreground, and is considered one of the best examples of this artist's work. Other paintings included in the gift are "Fishing Boats at St. Ives," by Hayley Lever, showing a harbor filled with fishing boats; "The Cove, Ogunquit," by Cullen Yates; and "Center Bridge, Pennsylvania," by Edward W. Redfield. These paintings have also been shown in the leading exhibitions, such as those of the Carnegie Institute, Pittsburgh, and the Chicago Art Institute.

In addition to these five paintings three

important works—"Little Town of Bethlehem," by Elliot Daingerfield, "New England Village Street," by Childe Hassam, and a figure painting by Frederick Frieseke—have been purchased by Mr. and Mrs. Harrison for the Museum and will be added to the Harrison Gallery in the near future. These beneficent art patrons have promised to further increase the Museum's collections by portraits of themselves, that of Mr. Harrison to be painted by Wayman Adams during the coming summer, and that of Mrs. Harrison to be done by Robert Henri upon his return from Spain.

The week of March 24 to

BUY A 31, was set aside by the

PICTURE WEEK Art Department of the Los
Angeles District Federation

of Women's Clubs as "Buy a Picture Week," during which time the artists of Los Angeles and vicinity held "Open Studio," thus enabling the public to become better acquainted with their work, and thereby encouraging purchases. The same week was observed throughout the state of California, and in this manner scores of beautiful works by such artists as R. Clarkson Colman, Conway Griffith, F. W. Cuprien, Anna A. Hills, Joseph Kleitch, Theodore Jackman, Curtis Chamberlain, Karl Yens, Emily H. White, Julie E. Raymond, and others were made available to the public.

The State Chairman of Art in California is Mrs. R. Clarkson Colman, who is conducting an active campaign throughout the state in the interest of art and its appreciation. Foremost among the Clubs' activities at the present time is an endeavor to stimulate art purchases, as well as interest in art, the establishment of art commissions, an abatement of the billboard nuisance, the encouragement of native art, art publicity through the newspapers and magazines, and art books for the public libraries.

The Fifth International

INTERNATIONAL Exhibition of Prints, as-

PRINTMAKERS sembled by the Print-

IN CALIFORNIA makers' Society of Cali-

ifornia, was held during the month of March, at the Los Angeles Museum and attracted much favorable attention. It included 370 prints by artists of ten countries, giving a comprehensive view of

the kind of work that is being done by the printmakers of the world. The foreign countries represented this year were England, France, Belgium, Czecho-Slovakia, Italy, Germany, Sweden, Switzerland, Japan and Canada. The jury for this exhibition, consisting of Benjamin C. Brown, President of the Printmakers' Society; F. Morley Fletcher, lately of the Edinburgh School of Art; Lee Randolph, Director of the San Francisco Art Institute; John C. Stick and Dr. Ford A. Carpenter, of Los Angeles, made the following awards: Gold Medal, offered by the Los Angeles Chamber of Commerce, to Adolphe Beaufrere of France; Silver Medal offered by the Printmakers' Society, to Louis Rosenberg of the United States; Bronze Medal, offered by the Printmakers' Society, to Frederick Monhoff of the United States; the Mrs. Henry E. Huntington prize to Armin Hansen of the United States; the Bryan prize, offered by Mr. and Mrs. William Alanson Bryan, to Robert H. Whitmore of the United States; and the Storrow prize, offered by Mrs. Samuel Storrow for the best Block Print, to Walter J. Phillips of Canada. In connection with this exhibition the Printmakers' Society issued a most attractive little catalogue, containing excellent reproductions of several of the works shown.

ART IN ATTLEBORO Interesting reports are received from time to time from the local chapter of the American Federation of Arts in Attleboro, Massachusetts, which has been holding a number of notable exhibitions and lectures during the past season. Among the former may be mentioned a collection of water colors and drawings by Alice R. Huger Smith, secured through the American Federation of Arts and an exhibition of paintings selected from the collection of the Vose Gallery in Boston, and including works by such artists as George Inness, D. W. Tryon, Bernard Pothast, Henry R. Poore, Herman Dudley Murphy, and others. Both exhibits were shown in the Attleboro Public Library and attracted much favorable comment. An illustrated lecture on George Inness was also a feature of the season's programme. This lecture, circulated by the national organization, was read by a member of the chapter

and was followed by a short talk by Mr. W. C. Thompson, of Boston, on George Inness and his work. These are but a few of the activities of this enterprising organization, which is at present making plans for further development.

The Brooklyn Museum THE BROOKLYN MUSEUM opened on March 23 an exhibition of paintings acquired by gift and purchase during the past six months. The collection covers a wide variety of types and schools, and the following partial list suggests the diversity of interest which the new accessions inspire. Especially notable as representing the works of contemporary American artists is "The Sand Cart" by George Bellows; the "Basque Fishermen" by Claggett Wilson; a pencil drawing by Winslow Homer; and water colors by Joseph Pennell, John E. Costigan, George Hart, Howard Giles, Dudley Mygatt, Herbert B. Tschudy, Edward Hopper, Sandor Bernath, Owen Merton, Edward V. Warren, Isabel Whitney and Sybil Walker. The contemporary French school is represented by four drawings by Paul Helleu, and water colors and drawings by such artists as Boutet de Monvel, Charles Demuth, Gir, Savin, Deluermoz, and many others.

The Museum's collection of early American portraits is augmented by a portrait by Jeremiah Theus, representing Elizabeth Rothmalar, painted in Charleston, S. C., in 1757; a Portrait of a Gentleman, by John Neagle, and a Portrait of a Lady, by Charles Elliott.

Together with the paintings were shown several examples of modern French sculpture, including a faience figure of a monkey by Louise Ochsé; a bronze vulture and a terra cotta figure of a Girl Weeping, by Borgia; a bronze head of a child by Morel; a bronze statuette of a Slave, by Lamouredieu; a terra cotta figure by Bucher and a bronze figure entitled "The Baker," by Gaston Broquet.

THE WORK OF DISABLED SOLDIERS An interesting exhibition of work by students of the Society of Illustrators' School for Disabled Soldiers was held during March, at the Art Center in New York. This school

was founded in 1921, with nineteen students, under the direction of Mr. William A. Rogers, and has grown steadily in membership since. When the armistice was signed in 1918, the Government had already begun the great task of rehabilitating its disabled soldiers, thousands of whom were no longer able to work at their former occupations. Members of the Society of Illustrators, notably Mr. C. B. Falls and Mr. Ray Greenleaf, conceived the idea of having the Government equip a school for training these men as commercial artists and furnish necessary materials, the members of the Society of Illustrators giving their services as instructors. To this end Mr. Greenleaf went to Washington and succeeded in convincing the Veterans' Bureau of the need of such a school. The school is at present located at 480 Lexington Avenue, with a membership of sixty, all earnestly training in preparation for employment and success in some branch of commercial art. Exhibitions of the work of these students are held annually, the quality of which has testified to the excellent instruction that is provided and the great service that the school has rendered to many disabled veterans.

AMERICAN ARTISTS IN PARIS

An exhibition by the American artists in Paris was held recently in the Knoedler Galleries, 17 Place Vendôme, under the patronage of His Excellency, Myron T. Herrick, United States Ambassador to France, M. Paul Leon, directeur des Beaux-Arts, M. Leonce Benedite, of the Luxembourg, and M. Gabriel-Louis Garay, directeur du Comité France-Amerique.

Among the works attracting special interest were those by Walter Gay, who exhibited an important interior "Palais de Versailles" and also several studies. Mr. Gay is an officer of the Legion of Honor. Walter MacEwen, also of the Legion of Honor, contributed only one canvas "Reflexion"; Albert Gihon showed "Coin du Finistere" and "Lever de lune"; Clarence Gihon "Un Coin de la rue Servandoni" and "Le Petit Port"; Lendall Pitts, pupil of J. P. Laurens, one painting "Manteau de Neige" and etchings; Ernest T. Rosen, who has two pictures in the Luxembourg, was represented by "Le Ravisement" and

"Frisson." Other artists exhibiting were Jules Pages, Walter Griffin, Leslie Cauldwell, Alexander Harrison, Louis Knight, W. S. Horton, Eugene Vail and Elizabeth Nourse.—the last however only showed two sketches. A "Sketch" by His Excellency, Myron T. Herrick, was a notable exhibit. The only sculptors represented were Francois Coulon and Paul W. Bartlett, the latter showing two medallions.

M. J. Duffaud in *La Peinture* commented fully on the interest and merit of the pictures, and remarked that American artists are painting with a richness of expression, and a nice feeling for form and design, borrowing from the artistic genius of France only its best qualities.

Studio and gallery teas

IN ST. LOUIS have almost been established as a custom this past season in St. Louis when the artists have received their friends on Sunday afternoons to view special exhibitions. Notable among these were the gatherings at William Schevill's studio; the receptions during the exhibits of paintings by Frank Muderscher and Mary McColl at the Todd Studios; the musicales and social hours at the St. Louis Artists' Guild during the exhibitions by Tom P. Barnett, Nino Ronchi and the retrospective display by St. Louis sculptors. At these sessions were heard stimulating discussions of art matters among artists and illuminating conversations between artists and laymen. Such intercourse between artists and laymen leads toward the better understanding of art.

The reception given by the Art Alliance of St. Louis at the City Art Museum to view the work of the students of the St. Louis School of Fine Arts was the first occasion this year to celebrate the fiftieth anniversary of the art school. Cooperating with the alliance were the Twentieth Century Art Club, The Wednesday Club, The St. Louis Artists' Guild, The College Club of St. Louis, The Tuesday Club, The St. Luke Art Society and the Fine Arts Committee of the General Federation of Women's Clubs, Eighth District. Edmund H. Wuerpel, addressed the assemblage on "The Meaning of Art Education." A. Blair Ridington, the President of the Art Alliance, presided,

The City Art Museum displayed during April, Rakka pottery, Rhodian, Sultanabad, Koubatcha and Damascus wares; Sassanian and Arabic glass, Persian miniatures and Hellenistic bronzes lent by Kouchakji Freres, New York, Paris and Aleppo. Interesting forms, lovely in color and design, distinguished the pottery and attracted considerable attention. The glass of unusual pattern and iridescence was beautiful in color and compared favorably with objects in the Museum's collection of ancient glass. The Persian miniatures were in themselves an excellent exhibition and the whole collection was most pleasingly installed.

Photographs, by Laura Gilpin, occupied one of the special exhibition galleries at the Museum during the month. "The Garden of the Gods" is a favorite theme of the photographer and her work shows a fine poetic and atmospheric quality rather than definiteness of outline.

Oscar Thalinger's exhibit of paintings shown in the art room of the Public Library was followed by a display of the work of Marie A. Garesché.

Tom P. Barnett is showing a collection of his paintings at the Jefferson Hotel.

Paul Berdanier has recently finished a large painting to record "The Coronation of the Queen of Love and Beauty" at the annual Veiled Prophet Pageant for the Veiled Prophet Association of St. Louis. The painting was first shown at the Noonan-Kocian gallery and then for two weeks at the City Art Museum before its permanent placement at the Jefferson Memorial, the home of the Missouri Historical Society.

Dealer exhibitions have been paintings by Lilian Genth, and the annual exhibition of the Taos Society of artists at the Noonan-Kocian Gallery; at the Shortridge Gallery, three paintings of the Mississippi River by Frederick Oakes Sylvester, who died about ten years ago, and who was known as the "Painter-Poet of the Mississippi," paintings by William R. Leigh and Maurice Braun.

A unique display at the St. Louis Artists' Guild last month was the retrospective exhibition of the work of the St. Louis sculptors: Victor Holm, Nancy Coonsman Hahn, Caroline Risque, Joseph Horchert, Adele Schulenberg Gleeson, Robert P. Bringhurst and Sheila Burlingame. An effective background for the sculptures

were the decorative batik scarfs and panels by artists of the Guild. Notable in pattern and color were those by Sheila Burlingame. M. P.

WOMEN PAINTERS AND SCULPTORS The National Association of Women Painters and Sculptors gave an informal evening for members and their friends at the National

Arts Club, New York, at which a talk and demonstration in modeling was given by Leo Lentelli, the sculptor. Other features of the evening's entertainment were dances by Helen May, the English dancer, and songs by Gertrude McDermitt.

On another evening a reception was given by the Women's University Club to the National Association of Women Painters and Sculptors at the Club House. The reception was given in connection with a specially invited exhibition of flower paintings by members of the Association which was on view at the Club from March 1st to April 1st.

Other entertainments given for members of the Association were those of the Women's City Club of New York, held in connection with their exhibition of pictures by Mary Cassatt; and of a number of prominent artists having studios in the Sherwood Building which they generously opened to the Association and to the Women's University Club.

BALTIMORE WATER COLOR EXHIBITION The Twenty-Eighth Annual Exhibition of the Baltimore Water Color Club was held in the galleries of the Peabody Institute, Balti-

more, from March 12th to April 9th. Over three hundred works were on view, constituting a larger showing than usual. Several artists of note, among them Anna Fisher, Charles Hopkinson, and Wayman Adams, sent individual groups, adding materially to the general strength of the exhibition.

The Jury, which was composed of Cullen Yates, Hilda Belcher and Paula Himmelsbach Balano, made the following awards: the Peabody and Baltimore Water Color Club prize of one hundred dollars, offered by Mrs. Robert Brown Morison for the best group of paintings in water color, tempera or pastel, to Anna Fisher for two



Courtesy of the Salmagundi Club.

LA ROBE DE BOUDOIR

FRANK H. DESCH

AWARDED THE SALMAGUNDI CLUB PURCHASE PRIZE OF \$1,000
RECENT ANNUAL EXHIBITION OF OIL PAINTINGS

flower paintings, "Chrysanthemums" and "Yellow Roses"; the Charlotte Ritchie Smith Memorial Prize of fifty dollars offered by Miss Sidney Buchanan Morison for the best miniature shown in the exhibition, to Eulabee Dix Becker, for a miniature entitled "Dix Becker"; and Honorable Mention to Helen Winslow Durkee for a miniature entitled "Little Richard." In addition, the Harriet Brooks Jones prize of fifty dollars, offered by Mrs. Harry C. Jones for the best picture in color or in black and white, was awarded by the donor to Ercole Cartotto for a silver point drawing entitled "Rose."

Warren Wilmer Brown giving an account of the exhibition in the *Baltimore News* of March 17th, made the following comments: "The pastels by Hugh Breckenridge, especially 'Autumn Meadow,' are rich in tone, but compared with the oils he has been showing lately, apparently for the purpose of exploiting an extraordinary theory of color, are tame and conventional. Lilian Giffen, President of the Water Color Club, is showing four broadly painted landscapes and marines, of which we prefer 'Innisquam Light'; Dora Murdoch shows four works, all of them pure and sparkling in color; Everett Lloyd Bryant's two small figure



THIRD BATTALION, 10TH INFANTRY, U. S. A., STATIONED AT FORT HAYES, UNDER THE COMMAND OF LIEUT. COL. W.A. CASTLE AND MAJ. WM. MORRIS, VISITS THE EXHIBITION OF MARINE PAINTINGS AT THE COLUMBUS GALLERY OF FINE ARTS

studies are charming; Erik Haupt sent some Annapolis etchings of uneven value and two of his familiar pastel studies, clever portraits of Mrs. S. Staley Tragellas and of an attractive girl called 'Peggy'; Walter Gale's 'Mt. Kineo' is the strongest work of his that we have seen; Ercole Cartotto's 'Rose' is a charming silver point, and his other drawing, 'Sister' bears further evidence of his skill as a draughtsman; L. W. Nielson Ford is particularly successful in 'Water Patterns'; the examples by Paula Himmelsbach Balano and Felicie Waldo Howell are characteristic, especial note being due the former's 'The Acropolis' and the latter's 'Over the Garden Gate.' Henrietta Duer's 'Young Armenian' holds a conspicuous position admirably."

The Columbus Gallery of
EXHIBITIONS Fine Arts held an exhibition
THE COLUMBUS of Marine Paintings by
GALLERY OF ART such well known painters
of the sea as Carlsen,
Dougherty, Ritschel, Waugh and Wood-
bury, and a collection of paintings by

Frederick A. Bosley, interiors, portraits, still-life, landscapes and flower paintings, during the month of March. In April there was set forth an exhibition of works by foreign and American artists brought to Columbus by the Vose Gallery of Boston, together with a loan exhibition of Paisley and Cashmere Shawls lent by local owners.

The exhibition of Marine Paintings was visited upon one occasion by the Third Battalion of the Tenth Infantry, U. S. A., stationed at Fort Hayes. The men professed great interest, and the photograph which is reproduced herewith was taken at the time. This is believed to have been one of the first occasions when an entire battalion visited an art exhibition in a body.

AT THE ART
INSTITUTE
OF CHICAGO

The largest exhibition by
contemporaneous painters
of water colors ever held
at the Art Institute was the
International Exhibition of
Water Colors which opened at the Institute
on March 20. Five hundred and sixty
paintings were catalogued as against four

hundred and forty-five last year. As indicating the international character of the exhibition it is interesting to note that thirty-nine of the paintings were Swedish, thirty-two German, twenty-three English, ten French, seven Norwegian, four Canadian, two Hungarian, one Scotch and one Japanese. All of the others were American.

The recent exhibition of etchings held under the auspices of the Chicago Society of Etchers at the Art Institute was the most successful of any that has taken place. This exhibition was made up of the work of members of the Society, thirty-five of whom were from abroad. Of these twenty-two were from England, eight from France, two from Vienna, two from Italy and one from Prague. Twenty of the exhibitors were from Chicago, twenty-two from eastern states, eighteen from western, and three from southern states. The sales totaled over \$5,700 and comprised more than 439 prints. Many were in color.

Thirty-two paintings were sold in the exhibition of works by Chicago Artists which was held at the Art Institute in March.

Leopold Seyffert of the School of the Art Institute, has lately been in Denver, painting a portrait of Governor William E. Sweet, of Colorado.

Arrangements were made whereby the Sargent Exhibition shown at the Grand Central Galleries in New York and reviewed at length in the AMERICAN MAGAZINE OF ART last month, was transferred to the Art Institute of Chicago, opening on April 18 to continue to June 1.

Activities of the Art Alliance in the movement to increase the membership of the organization have been most successful, additions of new names to the list of lay and artist members making the total number more than two thousand, as announced by the president, John F. Braun, Esq., at the luncheon at the Alliance on March 21st attended by the committee in charge of the movement. The president recommended the closing of the list of new members for the present, and Col. Samuel P. Wetherill, Jr., assured those who were there that the increased member-

ship would not mean that the social and artistic standards would be lowered.

Chinese paintings and other works of art collected by the Chinese Scholarship Committee of Bryn Mawr College were on view in the galleries from March 11th until the 30th. Water colors by Mr. Harold E. Dickson, landscapes showing very free and thoughtful interpretation of nature, especially of the grey day, were exhibited during the last fortnight in March. Jewelry, the handiwork of Miss Helen Sweetser White and Mrs. Leroy S. Lyon, essentially modern in itself, while showing Medieval, oriental and classic influence, silverware by Georg Jensen, the Danish sculptor, and Greek embroideries collected by Dr. A. J. B. Wace were also on view.

East Indian Ragas and Kashmiri Folk Songs were given in costume by Ratan Devi at the Alliance on March 18th; a song recital by Miss Susanna Dercum on March 12th, a recital of original compositions by members of the Manuscript Music Society on March 19th, and a concert by the Philadelphia Operatic Society under direction of Mr. Hedda Van den Beemt was presented on March 20th. Mr. Braun gave an illustrated talk on "American Painting" at the Graphic Sketch Club on March 25th, and Mrs. Lucy Fletcher Brown on "Japanese Prints" at the Paint Club on March 13th.

Viennese Children between the ages of four and sixteen are the producers of the works in painting and wood-carving seen in a very unusual exhibition during March, at the School of Industrial Art, transferred from the Brooklyn Museum where they were installed in December last. The exhibition was brought to Philadelphia by the Art Alliance, the Art Teachers' Association, the School Art League and the American Friends' Service Committee.

The Edward T. Stotesbury Prize of \$500 was awarded to Mr. J. Joseph Capolino for his group of four paintings in the 119th Annual Exhibition of the Pennsylvania Academy of the Fine Arts, illustrating the history of the United States Marine Corps; the Fellowship Prize to Mr. Ross E. Braught for his "Provincetown" and the Philadelphia Prize to Mr. William M. Paxton for his nude, "Phryne."

The Annual Exhibition of the Fellowship



BRONZE BUST OF S. E. BENITO MUSSOLINI

BY NANCY COX MCCORMACK

of the Academy was very successful this year, the oil paintings being exhibited at the Art Club, the water colors at the New Century Club, and forty-two sales were made.

The Fifth Exhibition by Ten Philadelphia Painters was held at the Art Club, March 8th to 21st, and included the names of Theresa F. Bernstein, Cora Brooks, Isabel Branson Cartwright, Constance Cochrane, Mary Russell Ferrell Colton, Fern I. Coppedge, Nancy Maylin Ferguson, Lucile Howard, Helen K. McCarthy and M. Elizabeth Price. Among the outstanding works of this group of leading women artists should be mentioned a number of excellent portraits and figures by Mrs. Cartwright, "Isabel Reading," by Miss Brooks; "Isle au Haut Cliffs," by Miss Cochrane; Mrs. Coppedge's charming "New Fallen Snow"; Miss Bernstein's boldly painted, richly colored "Big Trees" and Miss Price's decorative "Hollyhocks." The almost bizarre coloring of the landscape of the Arizona region and the Canyon country were strikingly depicted by Mrs. Colton. Eighty-four works were shown.

EUGENE CASTELLO.

A joint exhibition of the works of Nancy Cox McCormack and Edgar Alwin Payne was held in Paris in the galleries of Jacques Seligman and Son, from March 15th to April 1st.

Mrs. McCormack showed eight works in sculpture, among them a portrait bust of Mussolini, the Italian Premier, for which he gave sittings in Rome because of her success in modeling his kinswoman, Lidia Rismondo. The original of this bust is in the possession of Mussolini, and a replica is owned by Mr. Pam of Chicago. Other works displayed were a bust of Giacomo Boni, archaeologist of the Palatine and the leading man of letters in Italy, which is to be placed permanently in the Capitoline Museum in the Hall of Illustrious Men; a bronze relief of Ezra Pound, the American poet, which is in the collection of Mr. John Quinn of New York; a bas-relief of Monsignore Ubaid, shown in the Paris Salon of 1923; the terra-cotta of Lidia Rismondo, mentioned above; a bas-relief of Adolfo de Bosis, poet and translator of Shelley's works into Italian; a bronze of Laura de Bosis, her son, shown in the Paris Salon of 1923; and a bronze portrait bust of Io Stessa, also shown in the Paris Salon.

Mr. Payne, who is a painter, showed sixteen works, principally landscapes.

Nancy Cox McCormack is an American who has been living abroad for some time. She was represented in the recent Biennial International Exposition in Rome by the same group of works which has just been shown in Paris, with the exception of one bronze, that of Io Stessa. Mrs. McCormack spent last summer touring England, Scotland and Belgium, returning to Italy by way of Spain. It is her plan to return to America this summer for a year. Arrangements are also being made to show this collection of her work in Chicago and New York in the near future.

In Chelsea an important LONDON NOTES new art centre is announced. It has the support of Augustus John and other leading artists, and its chairman is Eugene Goossens, the conductor and composer. It will be both fashionable and a real haunt for the

best artists and musicians of whatever tendency. Galleries, concert room, restaurant, etc., will be under most capable management.

An important spring exhibition has been that of Wilson Steer, whose water-color landscapes are the finest completion of English landscape tradition that can be seen. Nevins has also been exhibiting in a one man show. The former was at the Goupil and the latter at the Leicester Galleries.

Messrs. Colnaghi are closing the Grosvenor Galleries, and give as the reason that they could not obtain enough new paintings of high merit to enable them to go on with their undertaking there; wishing to show only what they consider the best, they will now continue to hold exhibitions in their other building in Bond Street, which was designed especially for the exhibition of lithographs and etchings, in which the firm specializes.

Mr. Lethaby, the famous authority on architecture, has declined to accept the Gold Medal awarded to him by the Royal Institute of British Architects, as did Ruskin fifty years ago. In the words of the President of the Institute, the declination in this case was "on account of extreme modesty." Mr. Lethaby objects to medals on principle.

One of the events of the spring has been the Townplanning Exhibition and Conference lasting a week, at University College. The exhibition was opened by H. R. H. Prince Arthur of Connaught, and the lectures and discussions marked the development of a stage of education in the subject which has advanced considerably in the last ten years.

The eighth Ideal Home Exhibition organized by the Daily Mail has come and gone. Landscape gardening is always a feature of this show, which, though frankly commercial in character, nevertheless presents points of interest for those interested in the improvement of the Englishman's home. An exhibition of photography was included.

The Architecture Club has had its second exhibition at Grosvenor House by permission of the Duke of Westminster. This consisted entirely of photographs of completed works.

AMELIA DEFRIES.

LONDON LETTER

Following the movement of the great Railway Companies in commissioning members of the Academy

to design posters, the Underground Railway of London has just purchased two mural paintings by students of the Westminster School of Art for the new station at Westminster. It is hoped that this will be followed by an extension of mural decoration in such public places. Meanwhile, Hesketh Hubbard, the director of the Print Society, is suggesting that traveling collections of pictures should be exhibited not only in the London stations, but in the large provincial cities. It is very desirable that art should thus be brought before the British public, who are less inclined to visit the public galleries than is the case in France.

The National Gallery has just acquired the picture by Jacob Ochtervelt known as "An Interior, with a Music Party," which has been owned privately in England for many years and was sold in 1864 for a few pounds. It is a very welcome addition, as but few good examples by this artist exist in public collections. Meanwhile the arrangements at the Tate Gallery for the collection of foreign art are being satisfactorily made, by reason of the gift of fifty thousand pounds by Mr. Samuel Courtauld for the purpose, the donor having joined the council of the Trust and indicated the artists that in his opinion should be represented in the collection. Works by Renoir, Manet, Degas and Van Gogh have already been purchased. A clause in the deed provides for the sale of any work when it becomes possible to secure a better example by the same artist.

A popular move has been made by the Beaux Arts Gallery in London, by having two successive exhibitions of pictures by well-known living artists, all of which are marked at the same price of thirty-one pounds. The experiment has been a great success, for most of the works at both shows were sold. There is a tendency to place more reasonable prices on the works of living artists and it is to be hoped that it will extend, for there is no doubt that many people are deterred from buying pictures and sculpture by the heavy, and in many cases, exorbitant prices. With a lower charge a higher percentage of sales will be

secured and a greater circulation of works of art.

A most successful exhibition of a few pictures, together with 180 drawings in pen and water color, by Eugene Boudin, was held at the Lefevre Galleries, and one half or more were sold. This unusual and gratifying success was largely due to the reasonable prices asked.

K. P.

ART IN DETROIT

The chief exhibits of the month in Detroit have been from outsiders, Guy Wiggins's and Wilson Irvine's landscapes at the Carper galleries, Georg Jensen's silver at the Arts and Crafts, Mrs. Edith Rockefeller McCormick's collection of laces at the Institute, stage sets in miniature by famous designers in the Children's Museum. Mr. Wiggins and Mr. Irvine were here for a week or so during their exhibit, and being pleasant gentlemen were much feted by Detroiters who knew them or admired their work.

The large art events of the month were plans for the future rather than actual performances. Under the chairmanship of Mrs. Lee Simpson, the Society of Arts and Crafts is planning rather an innovation in linking up its work with the schools. A large exhibit of the art work done in private, parochial and public schools, will be held in the galleries of the Society early in May. This exhibit will include all the crafts, as well as design of various sorts and rewards of merit will be given. For children in grammar years there will be illuminated scrolls, for children just in high school, an honorary membership in the society for one year, and for juniors, seniors and junior college young people, a two year honorary membership as craftsmen in the society. Various attempts have been made by this society to encourage local talent in some actual way. Three years ago a spring exhibit for local craftsmen was inaugurated by Mrs. Mary Chase Stratton which has been successfully carried on to its third exhibit which will take place in May, and will include work designed in Detroit and produced elsewhere, designed elsewhere and produced in Detroit, or both produced and designed in Detroit. The various exhibits of decorative art brought from the east and from abroad by the Society, are a

source of education and stimulus to the town craftsmen, of course, but the spring exhibit gives him actual contact with juries and committees and the buying public as well as giving him prize winning opportunities.

The three competitions in design put on during the year by the Society, with three prizes each time, are another opportunity which designers in the decorative field are quick to grasp.

The Institute of Arts has made several notable purchases during the month; "Yukon Sunset," by Katherine McEwen, one of the prize water-colors from the Michigan artists show; a Greek torso in marble, purchased from the collection of the Count of Estourmel, credited to the early third century B. C.; and also—leaping lightly from classic antiquity to insistent modernity—they have purchased John Sloan's "McSorley's Bar," a picture which was exhibited here and caused much comment two years ago. McSorley's Bar, as the old guard know, was the saloon where writers and painters used to foregather in brave pre-war days. Another purchase is a bronze helmet, also Greek, from the fifth century B. C. which, in queerness of design and richness of patina is a decided addition to the classic department which so far has but little to recommend it.

Setting an example which it is to be hoped other far seeing benefactors of art will follow, Mrs. Edgar B. Whitcomb has given the Detroit Museum of Art Founders Society, a gift of \$1,000 to be used as a traveling scholarship for some art student designer or craftsman in Detroit between the ages of 18 and 20. The scholarship will be awarded by competition in June of this year.

The Scarab club—also innovating—gave a most successful exhibit of graphic arts this month. Many members of the club are commercial artists of one kind or another, and illustrators. This was the first effort the club has made to make their work distinctive by giving it a special exhibit which, it is hoped and supposed, will grow into an annual affair.

The last, and perhaps the most interesting exhibit of the month was put on at the Hanna-Thompson galleries this week in a group of modern French painters which

sketchily covers the impressionistic period down to post-impressionism: Boudin, Degas, Guillaumin, Manet, Monet, Pissaro, Renoir and Alfred Sisley.

M. H.

ITEMS

The Boston Art Club showed in its galleries from March 28th to April 19th, an unusual exhibition of small pictures in oil, water color and pastel, no one of which was larger than sixteen by twenty inches in dimensions, and many of which were of considerably smaller size. Three prizes were awarded in connection with the exhibit—a prize of \$100 for the best group of paintings shown, a prize of \$50, offered by Mr. Theophile Schneider, for the best single painting, and a third prize of \$25, awarded by vote of the visitors for the most popular painting in the collection.

The Western Arts Association will hold its annual meeting this year in Dayton, Ohio, May 6th, 7th, 8th and 9th. An interesting and varied program is planned, which includes, among other things, an address by Gerrit A. Beneker, the well-known poster artist, on "Art, Its Problems of Today"; and also a talk by Mr. Jen Jensen, the landscape painter of Chicago, who will explain how to treat the grounds around the schoolhouse to secure the best effects. One of the evening lectures which has been arranged, will be illustrated by means of moving pictures, showing the manner in which classes in the Industrial Arts may be conducted under the platoon system of education. Several prominent superintendents and college presidents will present their views on the trend of art and industrial education. Several Round Tables have been arranged also, with such topics for discussion as "Art Appreciation," "The Old and the Vision of the New in Art Education," "Measurements of Achievements in Drawing," "Teaching Clothing Design," and "Art in Home Economics."

The St. Louis Art League is holding an extended series of specific exhibitions showing the utilization of art in St. Louis, in one branch of industry after another. Each of these specific exhibitions is kept rather narrowly defined within the range deemed

most serviceable; and the series is so planned as to constitute a thorough exhibition survey of the industrial application of art in St. Louis. Following will be a more comprehensive exhibition, serving as a review, and putting the situation in form to be practically grasped. There will be adequate catalogues, studies, talks technical and popular, and educational literature. The League has announced as its object in holding these exhibitions, to find out how far and how practically art can be made a factor in the industrial advancement of St. Louis. It is also making inquiry of art directors in other cities concerning similar conditions elsewhere.

The Connecticut Academy of the Fine Arts held its Fourteenth Annual Exhibition of Oil Paintings and Sculpture in the Annex of the Wadsworth Athenaeum at Hartford, Connecticut, from April 14th to 30th. Prizes offered in connection with this exhibition were the Charles Noel Flagg prize of one hundred dollars for the best work of art shown; the Alice Collins Dunham prize of fifty dollars for the best portrait shown by a member of the Academy; and the Gedney Bunce prize of fifty dollars for the best landscape or marine shown.

The Cincinnati Museum Association will open on May 24th, to continue throughout the summer, its Thirty-first Annual Exhibition of American Art. This will comprise original works by American artists not before publicly shown in Cincinnati, in the various mediums, including painting, water color, pastel, black and white, mural decoration, sculpture, wood-carving, architectural design, artistic pottery, etc. The Jury of Selection for this exhibition included Mr. H. H. Wessel, Mr. C. J. Barnhorn, Mr. George Deberciner, Mr. J. E. Kunz, Mr. J. D. Wareham, Miss Dixie Selden, Miss Agnes Prizer, and Mr. John E. Weis.

A new art association was formed in Long Beach, California, early in March with the object of creating and stimulating interest in art and advancing the movement for a Municipal Art Gallery for the city. This organization, which was instituted with thirty charter members, is to be called the Long Beach Art Association, and has as its President Mr. Louis Fleckenstein, the well-

known pictorial photographer. Other officers of the association are Mr. T. R. Fleming, first Vice-President; D. R. Barker, second Vice-President; Alice Maynard Griggs, Recording Secretary; Adelle Phelps, Corresponding Secretary; Mrs. Louis Fleckenstein, Historian; and Edna Hester Badgley, Treasurer.

The Eleventh Annual Exhibition of the Allied Artists of America, Inc., of which G. Glenn Newell is president, opened at the Fine Arts Galleries, 215 West 57th Street, New York, on April 25th to continue to May 14th. The recently elected committee on Hanging and Selecting the Annual Exhibition consisted of George Elmer Browne, Chairman, Ulric Ellerhusen, H. L. Hildebrandt, Edward Volkert, Robert H. Nisbet, Edward H. Potthast, Paul King, and Ernest L. Ipsen. Among the artists who have lately become members of this organization are Clara Weaver Parrish, Edith Penman, Mathilda Brown, Clyde Forsythe, Jack Wilkinson Smith, Robert A. Carter, Abbott Graves, Alethea H. Platt and Charles H. Patterson.

The Sixth Annual Exhibition of work by Cleveland Artists and Craftsmen will be held at the Cleveland Museum of Art from May 6th to June 8th, inclusive. This will include painting, sculpture, textiles, printing, photography, etchings, furniture, jewelry and metal work, miniatures, embroideries and laces, ceramics, and book-binding. The Jury of Selection for this exhibition included Mr. Eugene Speicher, of New York, Mr. Ellsworth Woodward, of New Orleans, and Mr. Mahonri Young, of New York.

Harvard University has recently received as a gift from the students of all of its departments, a portrait of President-Emeritus Charles W. Eliot, presented in commemoration of the ninetieth birthday of this distinguished educator. The portrait is the work of Charles S. Hopkinson, a nephew of Dr. Eliot, and a Harvard graduate. It is the fourth portrait by this artist to come into the possession of the University, the other three being of Professor George Herbert Palmer, Professor Charles Eliot Norton and Professor Barrert Wendell. The first of these hangs in the living room

of the Harvard Union, the latter two in the Faculty Room of University Hall, where it is probable that the Eliot painting will be placed.

The Mulvane Art Museum of Washburn College, Topeka, Kansas, was opened with an exhibition of work by artists of Topeka, who made a most creditable showing. The collection was supplemented by paintings owned by the Gallery or loaned by members of the faculty, among which were two landscapes by Charles H. Davis, Henry Salem Hubbell's "The Orange Robe"; F. Hopkinson Smith's "Venetian Canal"; a water color entitled "Red Butte," by William H. Holmes, Director of the National Gallery of Art, and a landscape by Appleton Brown. Two so-called "Old Masters" were brought to light—one, a portrait of a Roman soldier, sent to a friend of Washburn College by an ancestor living in St. Petersburg, Russia, a hundred years ago; another, purporting to be a portrait of Piombo, painted by Bassano.

Events of interest in the Art Colony of Albany, N. Y. during March and April, were a lecture and demonstration by Mr. Lorado Taft, the distinguished sculptor of Chicago, and an exhibition of photographs of Albany and vicinity made by William Noyes. The lecture by Mr. Taft was given on March 25th, the exhibition shown from April 7th to 14th, both in the State Education Building.

Again the Iowa State College at Ames plans to conduct a European Summer School in Landscape Architecture. This school takes the form of a European tour, and the instruction will be given en route. The party, limited to ten students, will sail from New York the middle of June and return the middle of September. Classes will be held in preparation on shipboard, and among the places visited will be, in addition to the principal cities of Italy, Lausanne, Paris, London and Liverpool. Professor P. H. Elwood, Jr., of the University, will be in charge.

The Ontario Society of Artists held its Fifty-Second Annual Exhibition at the Art Gallery of Toronto, Grange Park, from March 8th to April 8th. The catalogue of the exhibition listed 195 works in painting, drawing, and sculpture, representing more than one hundred artists.

BOOK REVIEWS

PAN THE PIPER, by Anna Curtis Chandler.
Harper & Brothers, publishers. Price \$2.50.

How to see beauty and having seen it, how to feel it and express it so that others may see and enjoy, is the expressed purpose of this most original book. It is written by "the story teller" who is well known for her splendid work in the educational department of the Metropolitan Museum of Art, where her stories woven about the museum's sculptures, paintings, tapestries, pottery and other treasures, entertain thousands of children yearly. The quest of Beauty is made a delightful game, played by the Girl and the Gazelles, the Boy with the Turtle, and other famous museum figures who come to life in this volume. The hunt for the Secrets of Beauty—rhythm, balance, color pattern—begins and the Color Fairies join the throng which dances about Persian carpets, Chinese potteries, Japanese brocades, paintings and carvings. The author has a keen sense of the aesthetic and is able by her charming narrative powers, to voice the artist's message in each case and to vitalize it for the benefit of her readers. It is a very suggestive book for teachers and other "story tellers."

GREEK AND ROMAN SCULPTURE IN AMERICAN COLLECTIONS, by George H. Chase, Ph.D., Professor of Archaeology in Harvard University. Harvard University Press, Cambridge, Mass. Price \$7.50.

The eight chapters in this book are as many lectures delivered by the author in the spring of 1919 in a course offered by the Lowell Institute, of Boston. The plan for these lectures was suggested by Professor Kekule von Stradonitz's "Die Griechische Skulptur," in which the history of Greek sculpture is traced with special reference to the collection in the Berlin Museum. In like manner, Prof. Chase has prepared a brief history of Greek and Roman Sculpture using as illustrations and as a basis for his text, works of ancient sculpture in America. He has drawn for the most part, as he explains, on public rather than private collections, partly because public galleries are more accessible for study and partly because these works were best known to himself. One purpose of the book, he explains, was to call attention to the increas-

ing wealth and importance of our collections in this field. This purpose undoubtedly he has fulfilled, and it will be an amazement to many to learn of our extraordinary wealth in this particular—a wealth which it would be difficult to overvalue both in its relation to art development and to historical association. Prof. Chase himself in the introductory lecture on "The Archaic Period" admits that the subject of these lectures might seem at first sight to invite comparison with the familiar topic of "Snakes in Ireland," or to suggest the theme once proposed in jest for an address at the American School at Athens, "The Influence of the Discovery of America on the Development of Greek Art"; and he confesses that after he had proposed it he had moments of wondering whether he had not been rash. Even he was not quite prepared for what he actually found when he began a more careful study of the matter. Of what enormous value it is to the student to know that he can now make a study of the development of Greek and Roman Sculpture from originals here in our own land—works which may be examined and studied not at second or third hand through the medium of photographs or casts but actually as they came from the hands of the sculptors save such blemish as may have been derived through the cruelties of time. Accompanying these lectures there are no less than 262 illustrations, through the medium of which in several instances comparisons are made—parallels drawn which help to emphasize various characteristics in the chief works under consideration. The book is delightful and at the same time very instructive reading—a valuable contribution to our American literature on art.

THE ART OF HESKETH HUBBARD, by Hal-dane Macfall. The Moreland Press, Ltd., London. Price 10/6. Limited Edition 50 copies, 42/0.

Eric Hesketh Hubbard was born in London in 1892. Preferring art and poverty to a clerkship in a bank with prospects of financial advancement he has won his way to success. As an etcher and a painter he has gained admission to the chief galleries not only in England and Scotland but in Paris, Venice, Holland and Denmark, and in other parts of the world. He is, moreover, a pioneer—one eager to spread a love of art

among the people and willing to work in the interest of his fellow artists. Under his leadership, the Print Society, formerly of Ringwood, now of Woodgreen Common, was formed; circuit exhibitions were planned and an admirable portfolio system proposed to encourage print collecting was originated. Also Mr. Hubbard has written admirably on art and edited a book or two on etchings, the chapters of which have been contributed by his fellow etchers. As Mr. Macfall says, he is an artist of originality, of notable individuality. He is also a man of imagination, an indefatigable worker. His is an interesting personality. The book illustrates 26 of his works, ten etchings, two drawings and the rest paintings. It is a most excellent piece of printing, an extremely artistic publication.

THE ITALIAN LAKES, by Gabriel Faure.

GRENOBLE AND THEREABOUTS, by Henri Ferrand. Published by the Medici Society, Ltd., London and Boston. Price \$2.50 each.

The Medici Society, Ltd., of London and Boston, printers of choice reproductions in color of the works of great masters, has just issued these two interesting "Picture Guides" of regions peculiarly dear to the traveler's heart, which should prove valuable both as introductions to the regions, their art and natural attractions, and also as souvenirs of the best type. They are books which one could well slip into a travel satchel and peruse with interest on the steamer's deck, giving enjoyable foretaste of awaiting pleasure. They are both copiously illustrated.

THE ART OF LETTERING, by Carl Lars Svensen. D. Van Nostrand Company, New York, publishers. Price \$3.50.

As the author of this book says, "The art of lettering comprises much more than a knowledge of letter forms and the ability to execute them. Beyond the technique is the very important study of use." This is something which every executive who uses printing should know and should take under careful consideration, for printing after all is a fine art and requires a knowledge of type and space and composition far beyond the comprehension of the majority, who are of the opinion that all that is necessary is to give an order and a journeyman printer will do the rest. In other words, that that which is in type merely

happens, little dreaming of the skill and artistic knowledge which is requisite to a good use of type.

THE CITY'S VOICE, A Book of Verse by Morris Gray. Marshall Jones Co., Boston, publishers. The Merrymont Press.

The author of this book is the President of the Museum of Fine Arts, Boston, and the author of various inspiring essays on the relation of art to the people such as "The Real Value of Art," published in THE AMERICAN MAGAZINE OF ART, reprinted in pamphlet form and widely distributed by the American Federation of Arts, and "The Museum and the People," printed and distributed by the Trustees of the Boston Museum. It is a beautiful little book, full of exquisite verses, sonnets, songs, fragments—poetic in thought as well as in expression, full of the beauty which we find both in nature and in art, that beauty which is inherent to life. These verses cover a wide variety of themes; some are of love, others of motherhood, a number relate to seafaring, while yet others have been called forth by the songs of birds or the art of a master painter. The following, entitled "An Old Rosary," is typical of the spirit which imbues as well as of the grace of expression:

"Who knelt in prayer before the feet of God,
She knew the wonder, worship, that which
gave

Madonnas by the master—that make
Cathedrals—that in aspiration save."

This little book is furthermore an example of the best printing, printing which is art, and delights the book lover, both by its typography and its charming but simple binding.

The Phillips Memorial Gallery announces for early publication a book on "Arthur B. Davies—Essays on the Man and His Art," by Duncan Phillips, Dwight Williams, Royal Cortissoz, Frank Jewett Mather, Jr., Edward W. Root and Gustavus A. Eisen; with 40 half-tone plates and frontispiece in color. Bound in boards. Small size quarto, price \$10. Edition de luxe, printed on hand-made paper, limited to 100 numbered copies, with an autographed portrait of the artist, an essay by Elizabeth Luther Cary, a loose-leaf plate, and other added features, to be ready in the fall. Price \$50.



PHOTOGRAPH BY FRANCES B. JOHNSTON

GARDEN OF MR. MYRON HUNT

PASADENA, CALIFORNIA